THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

OCTOBER 1918

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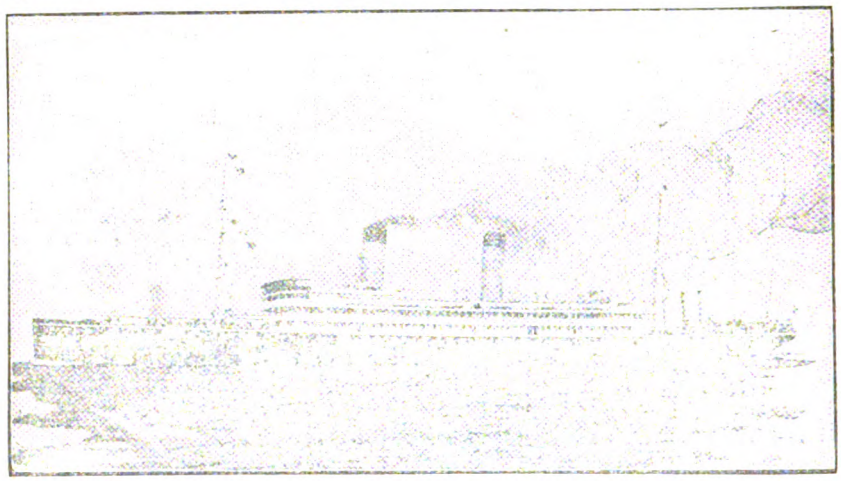

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A WATERFALL, BY OKYO

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THE JAPAN MAGAZINE

VOLUME NINE OCTOBER, 1918 NUMBER SIX

WATER EFFECTS IN JAPANESE PAINTING

By Y. NAKAGAWA

ALL who are familiar with Japanese art have been struck with its extensive adoption of water effects. In tact the beauty of many a picture is due fo this feature alone; and no artist knows better than the Japanese how to set off such effects to the best advantage. It is not, of course, to be wondered at, since Japan is an archipelago and the sea is everywhere; while from the lofty mountain ranges that form the backbone of the country swift streams rush everywhere toward the ocean. Consequently the average Japanese has an ardent affection for water scenes and his pictures are usually touched by some scene from mountain, rapid, river or lake. The feudal castle must have its moats and these must have water communication for supply or exit, while their gardens have ponds and waterfalls. Rice, the staff of life in Japan, cannot grow without waterfields, which cover a great part of the rural landscape. Thus water is more indispensable and more related to life in Japan than in most other countries of the world. No artist would consider his taste quite right if water were wholly ignored in his pictures.

Of all the natural beauties of the country perhaps water is the most admired among the Japanese. You may see a picture without blossoms but seldom without water. With water come water effects, such as fogs vapours, clouds and mists; and what would Japanese scenery and Japanese painting be without these? And then the rains of Japan! Where in the world can one see such rain, and so many phases of wet weather, from gentle spring showers to the most terrific typhoons! Rain and shower, too, must correspond to their seasons, for a summer shower is not at all the same as an autumn rain to a Japanese. The humid drizzle of the rainy season, moreover, is not like the raw drizzle of winter. But the rain of every season, nevertheless, has its own peculiar beauty that appeals to native sentiment; and the genuine artist is inspired by all this, his pictures appealing to the native eye and heart to a degree unthought of among those who behold the masterpiece with western eyes.

The Japanese poet is, of course, as much alive to the beauty effects of water in all its forms as is the pictorial artist, and the native literature is full of references, to the subject, which indeed is often the poet's theme. The Japanese painter, however, is essentially a landscape artist. Yet in Japan, as in western countries, the history of fine art shows that devotion to nature and to landscape art

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WATER EFFECTS IN JAPANESE PAINTING

BY Y. NAKAGAWA

All who are in the habit of looking at Japanese art have been struck with its extensive adoption of water effects. The fact that the beauty of water is deeply appreciated by the people, and by artists more than the Japanese how to avail itself of such effects to the best advantage. It is not, however, to be understood that Japanese painting is particularly rich in the representation of water scenes, for the fact is that the Japanese artist is not fond of painting water scenes. Consequently the average Japanese has an ardent affection for water scenes and his pictures are usually to be found in some form or other. The feudal castle must have had its moat and there must have been communication for supply or exit, while water has been indispensable and more valuable to the Japanese than in most other countries of the world. So it was [illegible] Japanese artists [illegible] water scenes.

[illegible] Japanese [illegible] as to [illegible] the beauty of waters in all its forms as the pictorial artist, and the native love of the sea is felt in every [illegible] to the sea, which indeed is often the pride of the people. The Japanese [illegible] a landscape picture with a few rocks but seldom without water. With water come water effects, and as Japan enjoys a moist climate and abounds in [illegible] streams and lakes, the artist has [illegible] to paint [illegible] without these. And then the picturesque form of the country, with its many bays and inlets, and so many places of resort, from gentle pleasure [illegible] to [illegible] the [illegible] and [illegible], too, must [illegible] to [illegible] for a subject [illegible] a [illegible] [illegible] the [illegible] of the [illegible] [illegible] [illegible] [illegible] [illegible] of every [illegible] [illegible] to notice [illegible] [illegible] [illegible] in [illegible] by all [illegible] [illegible] to [illegible] [illegible] [illegible] [illegible] [illegible]

did not develop so early as attention to subjects more intensely personal. Still it must be admitted that water effects appear earlier in Japanese art than other forms of nature. In fact the depiction of water became a convention much earlier than other conventions in pictorial art. Here as elsewhere Japan learned much from the artists of China.

Some of these conventional modes of depicting water effects are very interesting study. *Hanare* movement was one of the earliest of these conventions; and another was the dripping action of water on rocky surfaces, and also the flowing of rivers and the rushing of rapids. In various ways these forms came to have conventional modes of treatment and to be represented even by symbols not very like the originals. Nowhere is the departure of the Japanese painter from that of China more clearly seen than in conventional treatment of water, the former being for the most part realistic and the Japanese symbolic.

Going back as far as the Fujiwara period we note that wave effects are achieved by semi-circular curves, and ripples by bending angular curves in a series, the colour being usually ultramarine. These dull and rude formations are not very realistic but yet they give the effect of clean saltwater in an admirable degree, the ultramarine background enhancing the softness of outlook. Bipolis and small streams were drawn with parallel lines suggesting flowing movement. As the main object of such art was decorative it naturally fell into convention and inclined to symbolism. There was little desire for realism.

Hanare movement succeeded in depicting raging waves in his masterpiece *Fuujin Raijin*. It was a marvellous step forward in the art of advancing from truth and nature. Yet even here there is more devotion to sentiment than to reality. Both Kanaoi and Tosa-Ryu we come to a new method in depicting water effects. In the many pieces they produced water falls seem to predominate, these being a great attraction for any artist. It was not, however, until the days of Mitsunaga Tokiyo that the Japanese artist succeeded in portraying water to perfection. One of Mitsunaga's favourite themes was also waterfalls, and this feature constitutes one of his great masterpieces still to be seen in the Higashi Honganji temple. The fall is large and broad with a wealth of water rushing down; and simply to look at it makes the beholder imagine that the thunder of the fall can be heard. The water swells and runs out in the cauldron, the action being represented by heavy writhing lines. Characteristic of this is the In the centre of the stream is a big rock against which the water dashes impetuously. Before the waterfall a young maple is bent out a tender branch, very effective in contrast to the power of the fall. Thus Tokiyo rejected the old conventions and preferred to draw with his eye on nature and give some adequate

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did not develop so early as attention to subjects more intimately personal. Still it must be admitted that water effects appear earlier in Japanese art than other features of nature. In fact the depiction of water became a convention much earlier than other conventions in pictorial art. Here as elsewhere Japan learned much from the artists of China.

Some of these conventional modes of depicting water effects are very interesting to study. Wave movement was one of the earliest of these conventions; and another was the rippling action of water on lake surfaces, and also the flowing of rivers and the rushing of rapids. In various ways these forms came to have conventional modes of treatment and to be represented even by symbols not very like the originals. Nowhere is the departure of the Japanese painter from the art of China more clearly seen than in conventional treatment of water, the former being for the most part realistic and the Japanese symbolic.

Going back as far as the Fujiwara period we note that wave effects are achieved by scale-like curves, and ripples by heaping angular curves in a series, the colour being usually ultramarine. These dull arc scale-formations are not very realistic but yet they give the effect of clean saltwater in an admirable degree, the ultramarine background enhancing the softness of outlook. Brooks and small streams were drawn with parallel lines suggesting flowing movement, As the main object of such art was decorative it naturally fell into convention and inclined to symbolism. There was little desire for realism.

When Rengyo succeeded in depicting raging waves in his masterpiece *Toseiden Emaki* it was a marvellous step forward in the art of adherence to truth and nature. Yet even here there is more devotion to sentiment than to reality. With Keami and Chokyu we come to a new method in depicting water effects. In the many pieces they produced waterfalls seem to predominate, these being a great attraction for any artist. It was not, however, until the days of Maruyama Okyo that the Japanese artist succeeded in portraying water to perfection. One of Maruyama's favourite themes was also waterfalls, and this feature constitutes one of his great masterpieces still to be seen in the Higashi Hongwanji temple. The fall is large and broad with a wealth of water rushing down; and simply to look at it makes the beholder imagine that the thunder of the fall can be heard. The water swells and runs about in the cauldron, the action being represented by heavy winding lines, characteristic of this artist. In the center of the stream is a big rock against which the water dashes impressively. Before the waterfall a young maple holds out a tender branch, very effective in contrast to the power of the fall. Thus Okyo rejected the old conventions and preferred to draw with his eye on nature and give some adequate

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expression to reality. His picture of the Hodzu river is a good example of this adherence to visual truth. This masterpiece is now in possession of Mr. Sozayemon Nishimura. The pictures left by another famous master, Sesshu, also show how much water was to him in the depiction of inspiring scenes from nature, though his efforts never came up to Okyo in realism and impressiveness.

Of all the painters of Japan perhaps Korin best suceeeded in giving water effects with the most painstaking accuracy of detail. In this respect his work was incomparably thorough. He actually gives water, whether running, falling or still, a spiritual effect: one can see its energy and power with a depth of feeling not experienced in studying the water effects of other artists. The water scenes of Korin are not simply surfaces: they have remarkable depth. In spite of their decorative effect they reveal a marvel of natural observation. It is safe to say that Okyo and Korin may be regarded as the greatest Japanese masters in depiction of water effects.

During the Tokugawa period various artists tried their hand at representation of water, especially those of the Ukiyo-é school; and some of them were in a measure successful, particularly Moronobu, Nagaharu, Itcho, Harunobu, Haruaki, Kiyonaga and Utamaro, all of whom endeavored to utilize water as a background to human life. They were concerned with water not altogether for what it was in itself as for what it meant to man. Their pictures are of boating, of ferries, of refreshing breezes by the sea or on the river. Even their eating houses and feasts are always near the river or the lake, and sometimes with nude fisherwomen standing in the background in the sea. Men and women strolling by the seaside near the beautiful island of Enoshima, and such scenes, are favourite themes for these artists who love the water.

Among later artists Hokusai and Hiroshige greatly distinguished themselves as painters of water. Water as treated by Hokusai has an expression of its own. He succeed well in symbolizing his observation of nature and making his art decorative without losing its reality, an achievement not so readily reached by his predecessors. His personal aggressiveness of character is seen in the exaggeration of his tones and effects which are always turned with a strong hand. He suggested quite a new world beyond the dreams of realism. His water effects in the famous 36 views of Fujisan stimulate the eye and seem inimitable. To gaze at the still water effects of Hokusai is to hold one's breath, so real is the quieting effect; while his raging waves give the effect of all heaven being stormed by the sea in its uncontrollable anger. Water was to him a living thing and thus a thing of action. While he could give it the bold spirit of the man he could also give it the smooth and quiet

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expression to reality. The picture of the Ho'an river is a good example of this subject-matter to visual form. This master piece is now in possession of Mr. Sazaemon Nishimura. The picture left by another famous master, Sesshu, also shows how much water was to him in depicting a mountain scene from nature, though his efforts never came up to Ogyo in realism and representativeness.

Of all the painters of Japan proper Korin best succeeded in giving water effects with the most perfect accuracy of detail. In true respect his work was incomparably the finest. He actually gives water whether running, falling or still a spiritual effect that one can feel its energy and power with a depth of feeling not experienced in studying the water effects of other artists. The water scenes of Korin are not simply so because they have realistic truth. In spite of their decorative effect they reveal a marvel of natural observation. It is safe to say that Ogyo and Korin may be regarded as the greatest Japanese masters in depiction of water effects.

During the Tokugawa period various artists tried their hand at representation of water, especially those of the Ukiyo-e school; and some of them were in a measure successful, particularly Hiroshige, Keisai Eisen, Hokusai, Hasegawa, Kiyonaga and Utamaro, all of whom endeavored to render water as a work found in human life. They were accustomed with water not alone that for

what it was in itself as for what it meant to man. Their pictures are of bearing, of fairies, of refreshing breezes by the seashore and on the rivers. Even their rating beauties and fleets are always near the river or the sea, and around the misty fishermen standing in the background in the sea. Mountain scenes mostling by the seashore or at the beautiful island of Miyajima and such scenes are favorite themes for those artists who love the water.

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effect of *Ukiyoye*. In no other picture are such contrasts so admirably shown. His indigo cools the water and gives the effect of reserve, while [illegible] of his local colours. In the picture of Narumi from the book of Utagawa we have the sedgy[illegible] of the wild marshy devon pedestal[illegible] Kiso mount[illegible] the rapids [illegible] of the rocks and hills. The picture [illegible] sentiment requires a commentary and. Note the likeness of the river bathing between [illegible] in the foreground. The sunset is seen in his [illegible] pastel towns of [illegible] Kaido, and [illegible] Kyoto.

In modern painting not a few artists are pupils of the old masters. In painting *water scenes*, the most representative being Tadewan and Sesshyu. Though trained by their own masters, each displays a style a method of his own. Tadewan's [illegible] can draw a correct picture of a mountain [illegible] day; while his *Shakkeimon* and his *Shakkeimon* are regarded by connoisseurs of art as the best things in modern

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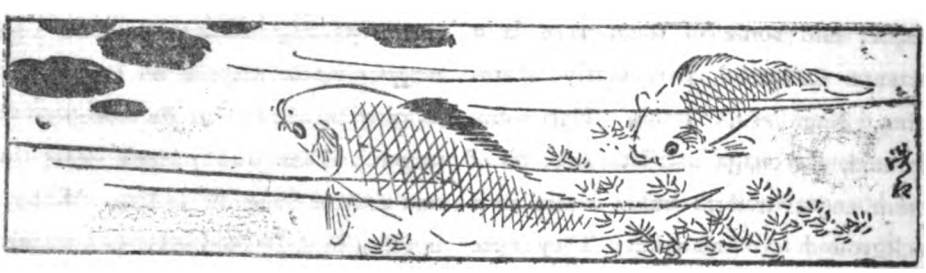
effect of woman. In no other painter are such contrasts so admirably done. His indigo tones for water well give the effect of peace. Every lake, river or sea of his has its local colour. In the picture of Naruto from the brush of Hokusai we have the eddying of the violent tide skillfully developed; and in his scenes from the Kiso mountains the rapids have the spirit of the rocks and hills. To portray this sentiment requires a consummate artist. Note the blueness of the river rushing between banks of snow in the mountains! The same masterful portraiture of water is seen in his 53 postal towns of the Tokaido and his 8 celebrated views of Omi.

In modern painting not a few artists are pupils of the old masters in producing water scenes, the most representative being Taikwan and Kogyo. Though named together they really proceed in opposite directions, each depicting water by a method of his own. Taikwan's *Shuseishiku* shows with what inimitable taste he can draw a pond at dawn of a summer's day; while his *Sosui-no-maki* and his *Suikoku-no-yo* are regarded by connoisseurs of fine art as the last thing in completing the high achievements of the Meiji and Taisho eras. Kogyo makes water the center of his pieces, using it as chief adornment of nature, and reveals unprecedented taste and skill in portraying atmospheric effects on lake surfaces.

The tendency of modern Japanese art is toward specialization. Some even make a specialty of villages on the water. Among the old masters Buson and Goshun were fond of such themes, sometimes drawing Chinese fishing villages. They adopted no new methods in depiction of water, however. Villages by the sea have been most effectively painted by Kosugi Misei and Morita Tsunetomo, full of rich feeling as they are. Ogawa Imosen is very clever in depicting lake scenes after a manner of his own, giving an impression of water without actually drawing it. In any case it remains true that any who would understand one the secrets of Japanese painting, must devote intelligent and careful attention to the place water occupies in the nation's pictorial art, and its peculiar treatment by the greatest masters of the brush.



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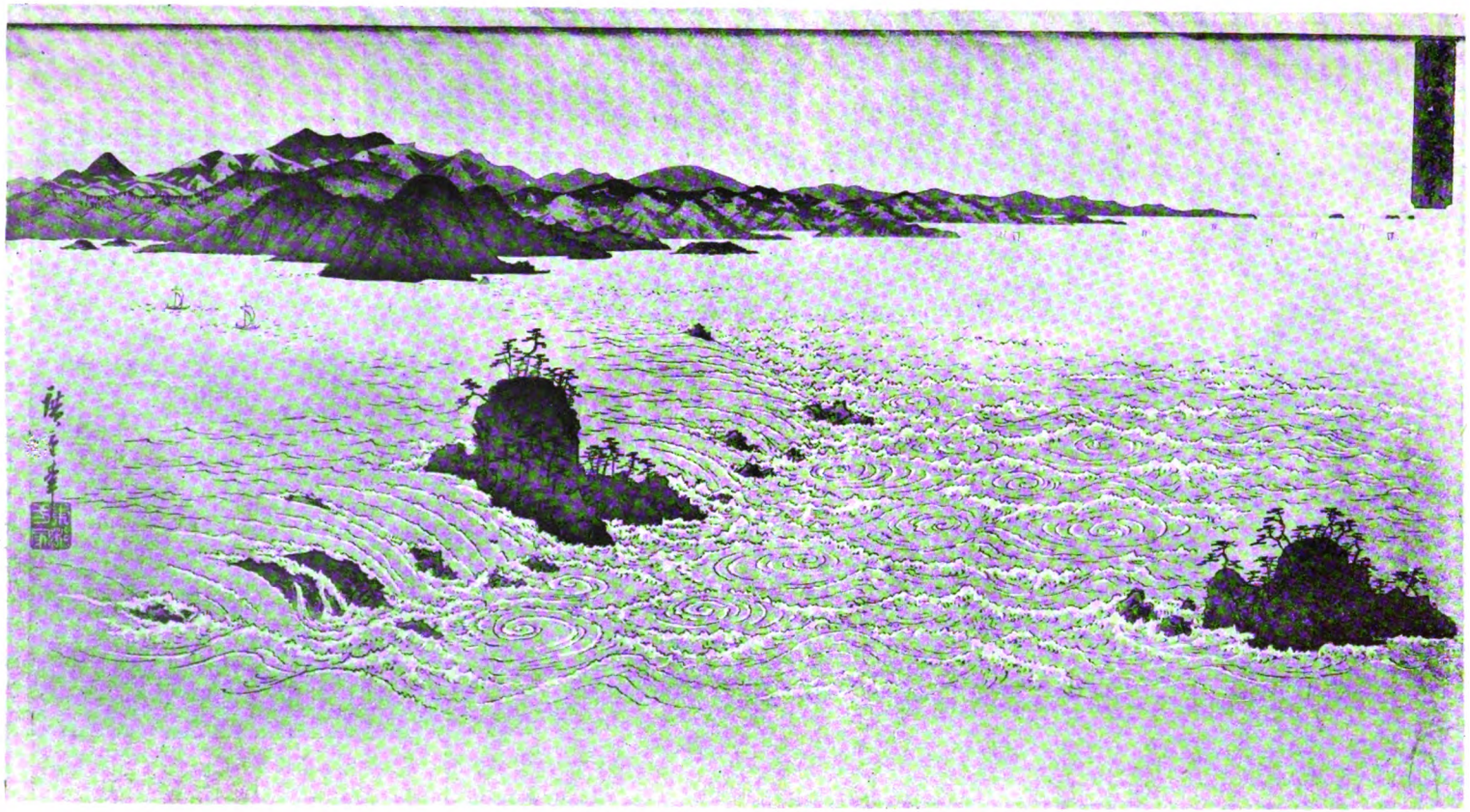

TIDAL BORE AT NARUTO, BY HIROSHIGE

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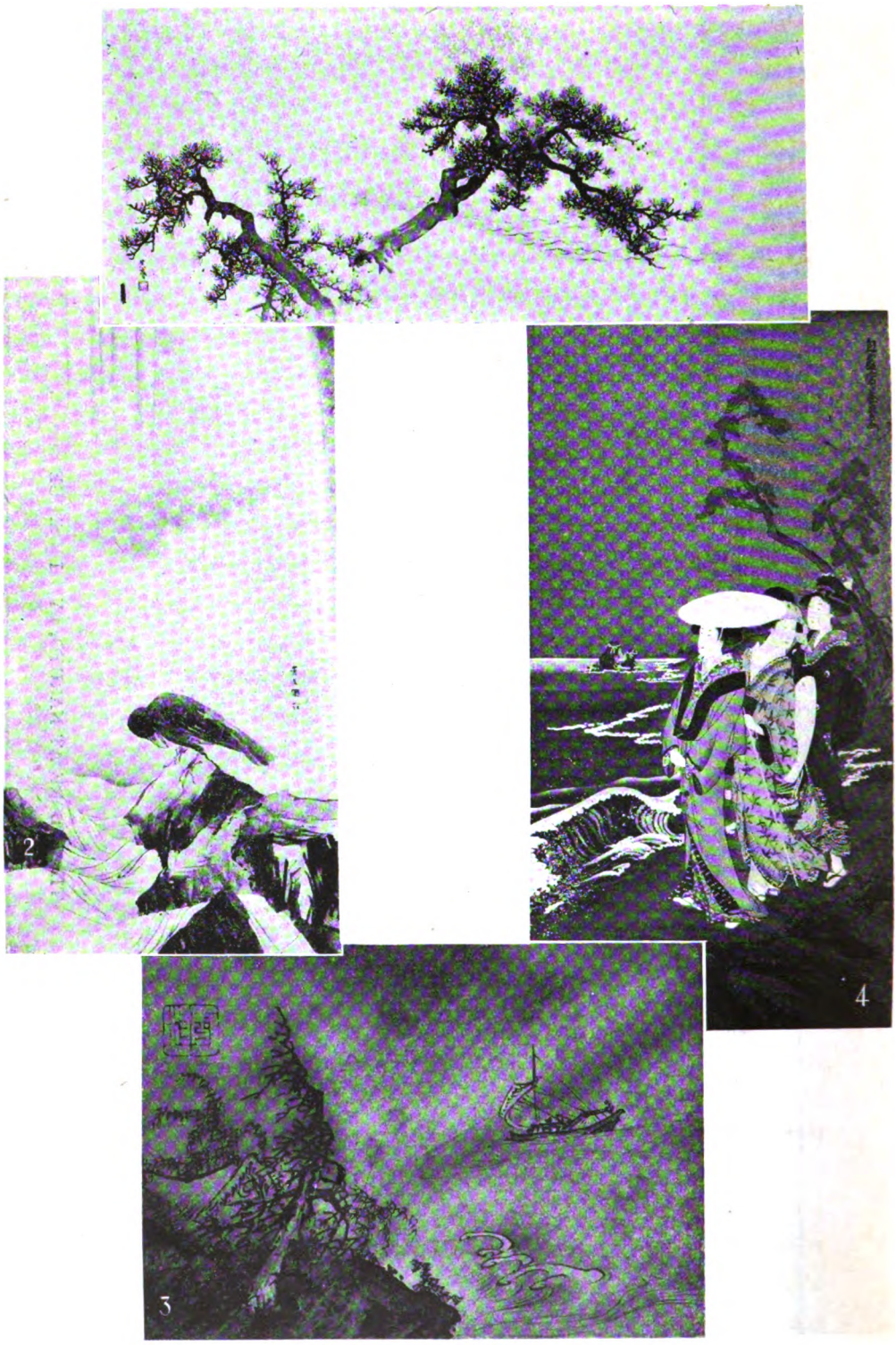

1. SEASHORE, BY GOSHUN

2. A WATER SCENE, BY KEIBUN

3. A STORM AT SEA, BY SESSON

4. A TRIP TO THE SEASHORE, BY FUJIMARO

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THE MISOGI CURE

By BARON KANEHIRO TAKAGI, M D.

IT has long been a fundamental principle of Japanese civilization and culture to keep both the mind and body pure and clean. The main aim of the native religion is to exercise or drive out impurity of mind and body and make both mind and body acceptable to Heaven. To keep the mind pure they have found it necessary to teach abstenance from vice and steady adherence to justice and right doing, following carefully the principles of morality. The true Japanese pray to Heaven every morning for the Imperial House, which is to be eternal as Heaven and Earth; and they pray to the spirits of their ancestors for permanence of family prosperity. Their prayers also include the good of posterity and the peace and prosperity of the empire. Such devotions are believed not only to ensure the good of the people and country but the purity of the individual and national mind and secure mastery over the difficulties of existence.

I believe that the human spirit is of a substantial nature; but the imperfection of the human senses prevents man's being able to perceive or discern the spirit substance. Invisible to the eye and imperceptible to the senses it may nevertheless be realized by unity of spirit and mental effort. During the period that I doubted the substantiality of spirit I failed to understand the true significance of prayer to Heaven and to Buddha. My first realization of the reality of spirit was at the *misogi-kai* held on Mount Mitaké in Bushu in August, 1915. Since that happy experience I have attended the ceremony in various places, each time advancing further in perception of the mystery, and I am often profoundly struck with the reality of God's answer to prayer.

The object of the *misogi* ceremony is to cause a greater union or fusion of mind and spirit, centering man's life wholly in God who presides over heaven and earth and unites or fises the universe of life, so that the perfect character of God may be realized in human life. For this purpose, *chinkon*, or the art of uniting thoroughly the mind and body, is the essential principle in *misogi*, a process which rids the mind of all impurity. The word *harai*, used in connection with the process, has a double meaning, like the two faces of a coin, namely, the straining of the fundamental spirit, on the one side, and the driving

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out of all impurity, on the other, including the washing away of all impurity on the surface of the body. Misogi really means the process of instilling the Spirit of God into the mind and body and the consequent elimination of mental and physicial impurity. It is God that does the cleansing, which man himself cannot do.

Physical cleansing is aided by bathing in rivers and waterfalls in summer, and in the sea in winter, the effect on the mind being likewise wholesome. If water takes away impurity it is by virtue of the divine quality or power in the water. The most important process in *misogi* is called *furitama*; which means joining the hands crosswise at the navel and shaking the body violently for some ten minutes, straining heavily the joined hands, reciting the name of God and being fully conscious of the elemental spirit. The word *otakebi* means reciting the divine name, assuming an erect and immovable attitude, holding the belt in the hands and straining with all one's might, projecting the abdomen with feet outward and lowering the shoulders backwards calling to oneself "ikutama". In the second movement the body is strained still more, raising the feet, stretching the loins, abdomen and feet and lowering the shoulders as one cries "tarutama"! The third process or movement includes stretching the muscles of the feet, standing on tiptoe and straining the whole body as it comes down on the heels, calling out "tamatarutama". In the fourth movement the left foot is put forward obliquely, seizing the belt with the left hand, keeping the body parallel and erect, the second and third fingers of the right, bending the three remaining fingers, the symbol of *ama-no-numa-hoko*. The head is held aloft in a position of courage as if fighting with a sword. Then uttering the call *Iiet* known as the *okorobi* motion, one treads on the left foot with the ri ht foo uttering the *iiet* as we perform the finger movement holding the hands over the head and bringing them down to the left waist, touching the side with the right elbow. Then comes another movement known as the *ama-no-sakahoko*, with the hands over the head, the forearm straight up, the operation being repeated three times. The movements ended, the hands are placed again on the navel and deep breathing is practised for the last time. This system of breathing is called *uki*.

Of course *misogi* is no new th in Japan where it has been practised f. m ancient times. It is quite in accord with modern medical science and involves some of its principles. One of the more important principles of modern science is that prevention is better than cure. Misogi is intended to prevent foreign matter getting into the body, which does not belong there. The tissues must be kept pure. What is the use of diaphoretics, purgatives, diuretics and antifebriles but to keep out matter alien to the body? Misogi endeavors to secure the sa ne result by pure habits of food and sanita-

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tion. The movements of the process excite discharges of various sorts and promote purification. In fact movement and exercise is the very essence of *misogi*. The cells, molecules and atoms of the body are thereby cleansed, and the total amount of momentum and force used is large. Fasting has to be practised too, for often the evil is due to overnourishment of some part ot the body. But the movement takes from the parts oversupplied and gives to parts thus neglected. Disease is often eliminated and good health secured by the practice of *misogi*. Striking the blood vessels and lymphatic glands often dislodges alien matter in them and promotes healthy circulation. Repeated pummeling or exercise excites still greater activity.

To ascertain the results of *misogi* on the human system it is, of course, necessary to study the matter very scientifically. A committee appointed to make the necessary investigations on the part of our medical science, all doctors of medicine in high standing, have declared that *misogi* is eminently beneficial to health. There is nothing connected with *misogi* that is not rational and calculated to benefit the body. Bathing in seawater is in itself very wholesome for the human body, as the salt water excites the skin. This is especially good in winter, when more heat is excited by the salt water. In summer we have heat enough and when we bathe in the sea it is good to pour fresh water over the body tor emove the salt, leaving a feeling of great refreshment. These things we learned from our ancestors. The practice of *misogi* always improves the appetite and increases the weight. It is a good cure for such maladies as rheumatism, as I have found from experience. Indeed the practice of *misogi* has made a young man of me. I can now do my daily walk as well as any young man. The mental and spiritual results have been equally satisfactory. My mind is as clear as a mirror and my spirit like the surface of a placid lake. The intuitions of the mind are likewise purified and the soul restful and calm. One now contemplates the mysteries of God and His universe with delight and profound satisfaction. As we thus realize our oneness with God our faith in Him grows and our bodies and souls become more in harmony. The will, too, becomes strong and courageous so that we can carry out our resolutions, and that in spite of all obstacles and hardships. The health thus secured promotes ability to concentrate attention and realizes a more unerring understanding and a better

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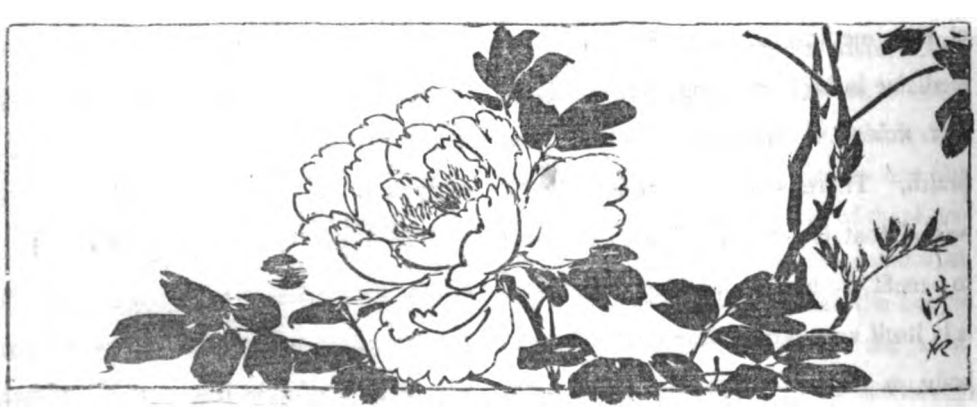
memory as well as a more brilliant imagination. One can reason better too, and can express oneself more clearly in reasoning or writing. All the senses become very keen, especially those of hearing and seeing, while control over the emotions and passions becomes ever stronger.

As the practice of *misogi* has such good results I am accustomed to hold one *misogi* meeting for the students of my medical college every year by way of encouraging these good practices not only for students but for the general public. This summer the meeting took place on the grounds of the Sengen temple at Fujigun in Shidzuoka *ken* from August 1 to 7. The members of the conference got up every day before sunrise and, clothed in white bathing costume, they went through all the movements of misogi; and then after a sea bath, they went to worship for two hours; after which they again went through the prescribed movements. At 9 a.m. they took some rice gruel, about two gills each, with salted sesamé and pickled plums. Then they went to worship again for two hours, and so to their *misogi* movements again. In the afternoon they had more bathing and more *misogi* with worship; and their food again was the same as in the morning. They went through all this exercise without the least fatigue. In winter we hold a similar meeting, when old men and women are also admitted, and they go through the *misogi* treatment with most benefical results.



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BARON TAKAGI, M. D.

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MISS YURI-KO CHUJO, A RISING NOVELIST

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TWO REPRESENTATIVE WOMEN WRITERS

By N. FUJII

DURING the Meiji period, extending from 1868 to 1912, Japanese literature entered upon a new phase, and especially in the realm of fiction there was unprecedented prosperity, producing a few names that will become immortal. Most of the writers taking first place, were, however, men, female novelists of distinction being comparatively few. Even those regared as the foremost female writers of the period cannot be compared with the grace and force of Seisho Nagon and Murasaki Shikibu who wrote more than a thousand years before.

One of the greatest of our modern female writers, Ichiyo Higuchi, who gleamed like a morning star across the transition stage between the Tokugawa days and the Meiji era, surpassed most of the male novelists of her day. From a child she had been fond of reading, and used to pore over the scraps of newspapers that came to her as wrapping paper on parcels. She appeared indeed as a new star on the literary horizon, being unsurpassed for grace of style and acuteness of content by any of her contemporaries. At the early age of 27, however, she passed away, leaving only six volumes behind for the delectation of her admirers.

In the literary world of Japan at that time there were few worthy to succeed her, but Kimiko Koganei, Kashiko Iwamoto and Kaho Miyake made a brave effort to fill the vacancy. Koganei was a younger sister of the famous novelist Ogai Mori. After her marriage to Dr. Koganei, the young writer was too much taken up with household matters to give place to her pen, and indulged only in desultory composition until she was forgotten in the literary world. Kaho Miyake was a daughter of Renshu Tanabe, a tetainer of the Shogun, and was a woman possessed of an ordinary literary telent. ghe married the famous publicist, Dr. Yujiro Miyake, who writes under the name of Setsurei, A great part, however, has consisted of brief literary jottings and biographies, always looking to the assistance of her talented husdand. She has never revaled the degree of originality found in Kashiko Iwamoto, the greatest of the three named.

Iwamoto usually has written under the name of Wakamatsu Shidzuko. Early in life she became a Christian and married Mr. Yoshiharu Iwamoto. She has the advantage of having acquired a good reading knowledge of English literature, and had displayed great ability in translations from such sources. She also writes English very well. One of her best translations is "Little Lord Fauntelroy", which is in a style at once appropriate to the them and full of womanly tenderness. To her the households of Japan are indebted for translations of the

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TWO REPRESENTATIVE WOMEN WRITERS

BY N. PUJAH

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best anecdotal literature of England and America. Her skill as a racounteur is inimitable. She too died young, alas, shortly after the publication of her best book, the *Wasuré Gatami*. Her body was laid to sleep in the beautiful Somei Cemetery.

Kunikida Haruko, wife of the noted writer of the same name, wrote a few things after her husband's death, that raised her to an honourable place among the women writers of Japan; but she could not make ends meet on her literary income, and now she lives by acting as a floor walker among the shop girls of the big Mitsukoshi Department store. There are various other name among the earlier women writers of the Meiji era, most of them mere translators, but the writings of Shigure Hasegawa, Kikuko Ojima and Yachiyo Okada are real novelists. Hasegawa was the daughter of a Nihonbashi merchant, and she wrote both novels and plays, and won considerable fame in the literary world of her. She finally was obliged to resort to other means of livelihood and is now the mistress of a teahouse at Tsurumi. Kikuko Ojima came from the province of Toyama and first supported her mother and sister by teaching in a primary school, while writing her novels. She won the prize of 2,000 yen offered by the Osaka *Asahi* newspaper for the best novel of the year, and was thenceforth regared as among the leading writers of fiction. Her specialty is girls' stories. She is the Louisa M. Alcott of Japan, but her influence is somewhat different. One of her stories had such influence over a young girl that the youthful reader committed suicide. The native public regards this as the surest sign of a powerful writer. Ojima married Kodera, the painter, since when she has written but little. Marriage seems to take the writting spirit out of a Japanese woman. Still, she is now writting a story which is appearing in the *Shojo Gaho*, a magazine for girls.

Yachiyo Okada, another writer of some note, is the sister of Kaoru Osanai, one of the leading dramatic critics of today. She married Soburosuke Okada, a painter. Her novels and criticism of plays have won her a place among the women writers of Japan. Already some ten original works have been published under her name. In recent years her name has not appeared so often in the periodical literature of the country, but last year she wrote the "Stray Notes" column in the *Osaka Mainichi*, and contributed to the Tokyo *Nichinichi* under the name of Date Mushiko. These names may be placed in the second period of modern female nevelists.

We now come to the two names that give promise of outlasting the period in which their works have appeared. Foremost among those bidding for immortality may be placed Tamura Toshiko and Chujo Yuriko; but Akiko Hiratsuka and Akiko Yosano stand a close second. Hiratsuka writes under the name of Raicho. She was born in Hongo, Tokyo, in 1887, her father a government official. Graduating from the Ochanomidzu school, one of the best in the capital, she went to the college of Domestic Science and prepared herself for household affairs. But the always inclined to literature and was clever with the pen even in student days. She was early prone to sensationalism and love of freedom. Her composition was remarkable for its strength and boldness. She is an intellectual rather than an emotional writer at present, and loves to follow ideas to their logical conclusion. One would

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not know she was a woman from her writings. She founded the magazine known as "The Blue-stocking" to which women writers of a radical turn of mind contribute. The magazine advocates the emancipation of the Japanese woman and the extension of her rights. The foundress frequently attacks the unbecoming conduct of men. Raicho may be counted among the prominent leaders of the new women in Japan. Since her marriage with Hiroshi Okumura, the painter, her writing has assumed a gentler tone.

First place among women writers of the Meiji and Taisho eras must be given to Toshiko Tamura, being even unsurpassed by any of her male contemporaries. Born in Asakusa, Tokyo, in 1884, she graduated from the Girls' High School in 1899 and then studied under the novelist, Koda Rohan; and afterwards she married Shogyo Tamura, a novelist of the same school. Unlike other women writer who have married, Toshiko has not allowed household affairs to take her from her life pursuit of the pen. In fact her writing has shown even greater acumen and more perfect style since her marriage, the number of her books being a marvel. Yet she has withdrawn her name from the literary world during the past two years, which is a mystery to those who admired her work. Her friends say she is in retirement preparing her *magnum opus*, and that when it appears the world will sit up and take heed.

Another woman writer of some note is Akiko Yosano, for the most part a poetess. She was born at Sakai near Osaka in 1878 and after graduating from the local girls' scoool married Hiroshi Yosano, another lover of the Muse. An acount of her has already been given in these pages. and as she is more of a poetess than a novelist, the reader may be referred to what has been said of her in a previous number of the Japan Magazine. Her "Diary of a Woman" in the TAIYO, dealing with the home life of the Japanese woman is a literary venture of great value.

Though Yuriko Chujo is named last of the four she is by no means the least, having been recognized for her superior merit as a writer before any of the others. In fact the leaped from obscurity to renown in the literary world in a moment almost; and today she is regarded as having had no equal since Ichiyo Higuchi. Should her development continue in future as it has done in the past, Chujo will doubtless become one of the female immortals of the Japanese Academy. Born in Tokyo in 1899 she is still but a girl, the daughter of an architect. She has, however, inherited her literary taste from her mother. The girl showed a keen and cultured litetarary taste from her youth and wheu she entered the Ochanomidzu girls' school she devoted her best time to literature, also eagerly devouring works on philosophy and religion. Her trunk was found to be

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filled with manuscripts of half composed novels. Her mother, a very good judge, was astonished at the talent displayed in these stories. She took one of them to Dr. Tsubouchi, a great literary critic, and he at once saw in them great promise, and recommended that girl begin to publish her stories. He suggested that she complete a whole novel giving her pest attention to it. She produced the volume in one month, and it was published in the CHUO KORON under the tile *Madzushiki Hitobito-no-mure*, or "A Crowd of Poor Men", the author being then only 16 years of age.

At once the literary world of Japan was astounded at the appearance of a new genius. It was supposed by most readers to be the work of some famous novelist under an assumed name. Its freshness and its new point of view excited the keenest of interest. Some of its narratives and descriptions were inimitable. Most remarkable of all was its obvious originality, though it showed a certain degree of European influence. The critics were very kind; the novel received universal welcome. Other novels followed in rapid succession. including *Hi-wa-kagayake-ri*, or "The Sun Shines"; and *Negisama Miyata*, and *Chi-wa-yutana-nari*, or "The Soil is Fertile." These first came out as serials, and then in volumes. It is scarcely two years since ihis star arose above the literary horizon and her fame is equal that of any of her older contemporary women writers. Chujo is a virgin artist of the purest type, with her future before her as clean white paper on which to make her history.

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A PREMIER OF OLD JAPAN

By Y. INABA

TOKUGAWA Yoshimuné the eighth shogun, had a third son called Munetaké, who was one of the three great lords of the Tokugawa family; and his mansion was known as the Tayasu because it was situated at the Tayasu gate in the precincts of Yedo castle. This great personage also had a third son named Sadanobu, the subject of this sketch.

Tokugawa Sadanobu was born in Yedo in 1758 and died in 1829 at the age of seventy-two. As he was adopted into the famous Matsudaira house in 1777 he is known in history as Matsudaira Sadanobu, lord of the castle of Shirakawa in the province of Mutsu. After his promotion to court rank and his retirement from official life he took the title of Raku o, but in popular language he is best known as Tasogare-no-shosho, after the title of a famous ode he wrote.

Sadanobu succeeded his foster-father in the diamiate and was appointed premier to the shogun in 1787. As an official he displayed remarkable ability, especially in bringing about needed reforms in the government, which at the time he came into office had been suffering from incapacity and disorder, due to the maladministration of Tamuma Okitsugu a state minister, whose sons, brothers and other relations all held important government positions. This official indeed came to have absolute sway in regard to powers of reward and punishment and life and property, and consequently had great power. To flatterers promotion was prompt, and nearly all government officials were members of his clique. Bribery then was not uncommon and various degrees of dishonesty were often indulged in. In this connection subsequently Okitomo, son of Okitsugu, was attacked and killed by Sano Masakoto for his evil deeds in the administration, and from that time the influence of the family began to wane. Under the tenth shogun Iyeharu, the Okitsugu family went out of office and the house suffered disgrace.

It was then that Matsudaira Sadanobu came into office, with Iyenari, the eleventh shogun, in occupation of Yedo castle. It was a bad season for crops and many natural calamities had disturbed the people. The new premier energetically set about the necessary reforms. At

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that time the officials of the shogun administered affairs according to the principles laid down by the eighth shogun, Yoshimuné which demanded strict frugality and avoidance of luxury; and the new premier also enouraged public morality, literature and military science. He had a wooden box placed in front of the law court building in which citizens were to put complaints against any false charges or to bring charges directly. He furthermore established a charity hospital for the poor and for orphans. He brought consistency between government service and the pensions of retiring officials and made a way for promoting men of ability. To him were due important reforms in the methods of town government and he introduced a system of fire brigades. The social reforms brought about by the illustrious premier would be too numerous to mention in detail. He it was who removed the ban on western science and created the opportunity for introduction of occidental learning in Japan. Naturally the administration under him had most beneficial results, and his régime is known as the good administration of the Kyoho age, or the period of revival.

The premier had his ideals of government and he strictly admonished those under him to carry out his ideas in the administration of the country. In order to execute successfully the necessary reforms in regard to finance and the improvement of morals he set an example first himself by living in a very plain and humble manner, curtailing useless expense on the part of the government and instructing the various daimyos to follow this policy. Any daimyo who displayed unusual activity in improving his estates in an economic manner the premier rewarded duly. He prohibited the making of articles of luxury and arranged for the control of the rice market in the interests of the public. Certain officials who could not live on their incomes owing to habits of luxury and had to raise loans on security of their pensions at excessive interest, he ordered to change the custom; and cancelling debts over six years old, had pensions paid monthly and debts paid back in instalments at low interest, to relieve petty officials who otherwise would have been unable to get free of debt. He was thus a terror to moneylenders and other rapacious fellows, who were always in fear that in case of a bad year the premier would cancel old loans. The government finally had to give an assurance against this and had financiers agree to give proper accomodation to citizens without any feeling of uneasiness.

The system of municipal administration which Sadanobu created was admirable, and the emergency boards he established in towns and villages to provide against famine were much appreciated. He organized employment offices where workmen and discharged soldiers could always find work. The same facilities he organized for discharged prisoners, where rice-hulling, bricket making from char-

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coal and straw work were provided. The office retained one-third of the payment for the labour done and returned it to the men when they left the place. The prisoners at this establishment were divided into seven classes according to their crimes; and if they worked faithfully at the tasks provided they could mitigate their penalties. When discharged the men or women were handed over to the officials of their respective villages who were to look after them. Indigent farmers were provided with plots for cultivation and even tradesmen were afforded for the practice of their crafts. Sometimes the number of persons associated with the prisoner's home were as many as 600. The establishment was helped by the government, receiving both rice and funds for its operation. In some ways his method of dealing with prisoners was more satisfactory than that now in use.

To improve public morality the great premier prohibited any increase in the number of brothels and the habit of mixed bathing in bath-houses, and the rough element in all the clans in Yedo were warned to maintain circumspect conduct. Yedo at that time had an immense population of men belonging to the households of the numerous daimyos obliged to reside in the shogun's capital, and these often got together and had a lively time in extravagant banquets and the like The premier put a stop to these sprees and their resorting to the gay quarters for levity; and also he stopped the dicrimination of the elder officials of the government against the younger.

Into the educational system of the country he introduced foreign learning, favouring especially the Confucian ethics of the Shu school which became very popular in all she feudal states under the example of the shogun's government. The premier further encouraged the study of medicine and took under official patronage a medical school established by Taki Yasumoto, a government physician, for the education of physicians for the government.

When a great conflagration broke out in Kyoto in 1788 and destroyed the Imperial Palace the premier was appointed chief commissioner for its reconstruction; and drew up plans and specifications based on the history of the ancient system. The Palace was rebuilt and finished in the autumn of 1790, and was pronounced incomparably splendid.

On one occasion Sadanobu experienced an interesting clash of sentiment with the shogun. At the time of the reconstruction of the Imperial Palace the Emperor was Kokaku Tenno. His Majesty wished to give the honorary title of Dajo Tenno to Imperial Prince Kann-in, father of the Emperor, as there was a precedent for such a title having been conferred on the father of a previous Emperor who had never sat on the Throne. The shogun's government was consulted as to the proposal and a commissioner was sent to Yedo about it. The shogun was inclined

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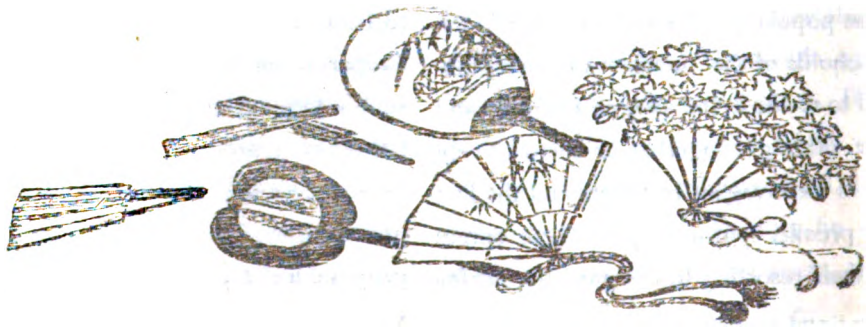
to agree but Sadanobu rejected the idea. The commissioner was punished for failing in his mission, being alleged to have used improper words in presenting the case. The Imperial wishes were thus not realized. Various reasons have been ascribed for the policy adopted by the premier in this instance. Some say it was simply to show the power possessed by the Tokugawa house.

This was a period also when danger threatened from without. Russia was assuming a very arbitrary attitude in regard to her boundary in the north and foreign ships had defied the laws of the empire in forcing their presence at Nagasaki. Seeing the menace, the premier took steps for strengthening the defences of the empire and gave instructions to the various clans in that prespect in 1793, he himself inspecting the coast defences from Zuso to Boso. Shortly after that he ceased to be premier and counsellor to the shogun. But in 1810 Sadanobu had a fort built on the coast of Boso to the order of the shogun. In 1812 the great man retired from public life an handed on the family succession to his heir, Sadanaga. The same year he passed away and his body was interred in the cemetery of the Reigan temple at Fukugawa, Tokyo.

Personally it will be seen that Matsudaira Sadanobu was one of the noblest minded of men. He was devoted to all good literature and read a great deal, writing several books himself also. He had a marked talent for composing native verse and one of his odes has become famous. The subjects of the volumes he wrote are chiefly ethics. economics, polities and literature; and they are widely read in Japan even at the present day. His taste for literature was no doubt an inheritance from his father, Tokugawa Munetaké. Sadanobu was indeed one of the most illustrious descendants of the great Ieyasu, the first shogun of the Tokugawa family and the greatest statesmen of his age.



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REARING INSECTS

By Y. OBA

JAPAN is a country where the dealer in insects is regarded with the same unconcern as the dealer in pet birds or fancy goods. The Japanese not only deal in insects but engage in rearing them for the market. Of course there are various countries that engage in the rearing of such commodities of commerce as silk worms, but Japan is perhaps the only country that makes a trade of insects of the humbler kind. In Japan scientists keep insects in stock for the sake of studying them, and others keep them as a hobby. Those who deal in insects in Japan do so purely for the sake of the profit made on them; it is a business.

It is well known in most countries now that the Japanese are very fond of the music of insects. They esteem to be music that which most occidentals regard as a hard sound emitted by some obscure insect of the woods or grasses. In Japanese literature there are plenty of poems devoted to the music of favourite insects, such as the *suzumushi* and so on. This is only one more proof of the Japanese fondness for nature, close to which the people love to live and study. Indeed the Japanese house is so constructed as to leave the occupant open to nature all about. As the Japanese family rests within the house the music of insects is constantly heard, and the toiler frequently pauses in his activity to catch with greater ease and pleasure the strains of the *semi* or some other insect.

In the homes of the people insects are kept in tiny cages just for the love of the music they emit. It is a taste that has been cultivated by the people from time immemorial without distinction of class. It is to meet this remarkable demand that dealers in insects are nesessary and do a flourishing trade. As one walks along the streets of Tokyo or any other large city in the evenings he will see the stalls of insect dealers here and there, the tiny things themselves announcing their whereabouts by the strange music they give out. To the foreign ear it seems harsh and rasping, but the Japanese say of it as some people used to say of Wagner's music: "It is better than it sounds",

The business of the insect dealer is always more prosperous in the heart of summer than at any other season, for them the insects thrive better and sing better and customers are more plentifully strolling about the streets to enjoy the cooler breezes of eventide. The dealer usually sets up his stall where the dim of light of some street lamp may encourage his cages to become alive with sound; and when hundreds of these tiny singers all get going together the effect is weird in the extreme. Sometimes the insects politely listen to each other, one waiting till another ceases; each singing in turn, and of course, quite a different note and tune. People gather about the tiny cages, which are all mounted on a big two-wheeled cart, and there they gossip

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and talk about the quality of the music emitted and some of them will spare a few coppers for a cage with one insect.

The keeping and rearing of insects as well as the marketing of them is an interesting subject. There is a great variety of these insects, most of which are kept for their music, but a few for their beauty only. The most noted singers or players, as they might be called (since the music comes more often from rasping their legs than from their throats) are the *matsumushi.* or pine-tree insect; the *kutsuwamushi*, the *suzumushi*, the *koörogi*, the *enma*, *kirigirisu*, the *higurashi*, *umaoi.* the *kusuhibari*, *kanehibari*, *yamatosuzu*, *kantan*, *kanetataki*, and *kurohibari*, while fireflies are reckoned among the best of the non-singing insects. With the exception of the *Umaoi*, the *higurashi* and the *kanetataki*, all theses insects can be reared and made to sing by human means. The wild insects begin their music on the plains surrounding the cities in May and June, and sing most lustily from thence till the end of September. The first brood of insects is usually very big and they derease in size with the advance of the season. But those who rear insect at home can produce any size at any season they choose, even in the cold season, though then the business is very dull. The season of largest artificial production is from the the end of February and sales are largest in April and May.

To be able to rear these insects the breeder has to possess a special knowledge of the ways of each insect, which is an education in itself, as each is quite different in nature and haibts. The nests used are small earthenware pots, filled with red earth in which are kept a couple of the insects, which lay eggs in the earth. The pot is carefully guarded by the keeper until June when the young insects are hatched and begin to creep about on the clay in the pot. To produce faster the insects may be covered with a paper canopy and placed in the sun. They must at all times have a spring temperature. The insects have to be carefully fed on a bread made of the best wheaten flour and sugar, kneaded with water and and pasted in small pieces of wood. The food is placed in the pot, which is covered with smallmesh wire netting to prevent the insects escaping. When the insects are full grown the females that do not sign are thrown away, a few being kept for breeding purposes. The best of males are put into separate cages and they begin to sing in May.

The insect called the *enma* is rather a violent little creature, and will bite through even wire netting if the wire is too small; but it eats the same food as the other singers. The *hutsuwamushi* requires the least trouble to produce and keep, the place it loves best a being hollow pumpkin, where it will live happily and rear is family without much attention. The *suzumushi* and the *matsumushi* look after themselves pretty well also feeding on rejected vegetables or other refuse from the kitchen; but towards autumn they require special feeding if they are to be kept up to standard as singers.

The *suzumushi* are violently passionate lovers and after being together for a little time the male is so worn out in his passionate devotion that he lies in a stupor

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and refuses to be molested, at which time, strange to say, the female usually springs upon him and does him to death and then eats him. It is believed that a wife that has not eaten her husband cannot lay fertile eggs. The Japanese however believe that the female acquired this habit n preventing the male from eating her eggs when he is left alive.

Naturally the insects which sing best have the highest value in the market, and the keep gives them the greatest attention and the best food. It is said that the singers fed with pear seed from the beginning have the finest music. Most of the insects die in the autumn but those carefully protected by covering the cage with heavy paper and keeping them near the fire on cold days, and placing them in the warm sun on fine days, will live till the following season when they can produce more offspring. If the insect is exposed too much to the sun he gets soft wings and his music if too harsh or his voice too hoarse. To have good music they must be fed with very nourishing food, but if they are overfed they die. If you want the music in the morning you must feed up your insect the previous night; if you desire the music in the evening the food must be given in the early morning.

There are many Japanese who cannot be happy if beyond the sound of insect music. Often the wanderer in foreign lands lies awake at night listening for the music of the *suzumushi* which he well knows he can get only by returning dear Japan; but fond memories of home and childhood are associated with such music and he rests not in thinking of it. Mr. K. Horiguchi when Japanese Minister to Mexico was so lonesome for the music of the *suzumushi* that he asked his brother to bring one from Japan to him, and the brother did so. It was a comical sight as the young man crossed the Pacific to see him doubled up with seasickness while the tiny insect cheerfully sang on as if at home. On receiving the insect safe and sound Mr. Horiguchi composed two odes in its honour, which he sent to Tokyo in memory of the happy event happening to him in a far-off land.

Even to foreign countries where Japanese live, dealer in Japanese insects have now gone. Teraguchi of Los Angeles is a noted dealer in the State of California; and Ishimaru is another. Fukushima of London is well known among the Japanese colony there; and even in Cuba Ohira has insects for his fellow countrymen. In Tokyo the most noted connoisseurs in this line of amusement are Marquis Nabeshima, Count Sasaki, Marquis Shimadzu and Marquis Matsukata, as well as Viscount Ito, Baron Mishima, and Mr. K. Murai. The most famous dealer in insects in Tokyo is Mr. Kadotani, and others noted in the trade are also found in the capital. Kadotani's place is at Okachimachi, Itchome, Shitaya-ku, Tokyo.

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THE YOSHINO RIVER

By S. YAMAMOTO

THE largest river in the island of Shikoku is the Yoshino, by some called the Shikoku-saburo. The Yoshino river rises in Mount Ishizuchi which forms the northern frontier of the province of Tosa, and rises some 3,000 feet above the sea, the greatest elevation in Shikoku. From its source the river runs eastward until reaching Toyonaga-gun where it turns toward the north about 45 miles from its source. The stream then enters Miyoshi-gun in the province of Awa and penetrates the difficult passage of Oboké and Koboké, rushing through narrow and precipitious ways almost lost to sight like a deep well. Thence onward for some 15 miles by way of the Tosa frontier it descends a rather steep grade to Yamashiro-dani in Kawaguchi, Province of Awa, with waterfalls and rapids along the route.

In the course of its travels the Yoshino receives tribute from the Iya near a town of the same name with a population of about 10,000 situated on an elevation some 2,240 feet above the sea level lying north-west of Mount Tsurugi. In this region there is a district 10 miles square with out a single habitation, as means of communication are almost impossible on account of precipitous rocks and no bridges, except suspension bridges made of twisted vines at long intervals, some 13 in all. Of these remarkable bridges the Zentoku is the longest being about 180 feet, and about the same distance above the river bed. To cross this airy bridge is an interesting experience, as the whole affair sways in midair; and as one gazes down the dizzy depths below one feels as if looking down from heaven.

The inhabitants of the district are said to have descended from the remnants of the Heike family; and they are still in possession of two red banners of ancient fame which represent the old clan. In the village here there are seven families that can trace their descent to remote ages, and these are known as the Oyashiki. Owing to their mountainous situation the people of this village have had but little communication with the outside world for a least 700 years; and consequently their language, manners and customs are somewhat different from the rest of the Japanese people, resembling in some degree the days of the middle ages. Perhaps their most unique distinction is that they are exempt from taxation. In the Yamashiro-dani region which covers an area of about 60 square miles, there are about 8,000 people of various tribes. The main food of these people is made up of beans and barley.

After the Yoshino is joined by the waters of the Iyo the body of the stream considerably enlarges and allows some degree of navigation, chiefly by rafts which go down as far as the city of Tokushima, a distance of some sixty miles. At some points along the course of the river, especially near Yamashiro-

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dani, gold dust has been found, and nuggets have been found as large as two mommé in weight. At Ikeda the river makes a sharp turn eastward, where the railway follows its banks. Ikeda is 46 miles from Tokushima, and is the busiest town of Miyoshi-gun, with fine mountain views. As it lies on the route to the Inland Sea many boats pass that way going down the river. In ancient times the Miyoshi family lived here and ruled the province of Awa. At Hakuchi was the castle of the Chosokabé family who ruled the island in the old days. Hakuchi lies west of Ikeda on the left bank of the Yoshino river; and in the neighbourhood rises Mount Unpenji, on the summit of which stands the Unpen shrine, founded by the priest Kukai. As Lord Chosokabé ascended this mountain and looked across the whole of the island of Shikoku he determined to bring the entire island under his rule, and did so, first occupying the province of Sanuki and Iyo.

As the Yoshino river diverges eastward from Ikeda it is joined by the Ichiu, the Anafuki and the Aikui rivers. The Ichiu is only about 20 miles in length, and all travelers ascending Mount Tsurugi have to cross it. There are some very picturesque views along its precipitous banks, especially at Narutaki and Dogama, where falls descend the abyss. Ichiu village lies north of Mount Tsurugi, where also the river Anafuki takes its rise. Fukiana village is at the foot of Mount Kodzu on the south bank of the Yoshino, the mountain being locally known as Awa-Fuji. On these mountains are many pine trees and the rock scenery s very grand. Some of the pines and *hinoki* trees here are more than a thousand years old. The river at one place sends out a branch known as the Betsugu which flows toward Tokushima and enters the sea at Betsugu bay.

Tokushima is the old castle town of tht Hachisuka family, and faces the greae Kii channel, being the biggest town of the whole island, with a population of about 66,000. Here are produced cotton flannels, cotton cloth and other tissues as well as crêpes. It is a great distributing center for indigo, wood and sugar. Indigo grows abundantly along the banks of the river Yoshino, though the plant originally came from Banshu. As indigo has been the chief source of wealth for the province from ancient times the daimyo always protected its cultivation. The river Shikoku produces fish plentifully but the annual value is no more than 10,000 *yen*.

As one passes Yukishima railway station one sees a well wooded mountain lying eastward, round which flows the river Yoshino. This is Mount Izan, which lies like a crouching wild boar. On Mount Izan Lord Hachisuka had his castle, but to-day the place is a public garden. From this spot fine views may be had of all the mountains of the province of Kii and also of Awaji and the sea. To the south-west lies Mount Otaki on the top of which is the Timyo-in temple, from which elevation one can see as far as Tokuyama city.

Another branch of the Yoshino river is the Nakatomi, which branches again into the Hiroto, the Nagahara and the Muya rivers, all of which find their way to the sea. Okemachi is an important town south-west of Okejima near the Konaruto canal which joins the river Yoshino. Salt is much produced in this neighbourhood. At Satonoura in Okazaki is the tomb of the most famous poetess of the Heian era, Seishonagon, and the

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small shrine there is dedicated to her memory. The place is said to have been in the domain of her family and that in her declining days she returned to die near the home of her childhood.

Some five miles from the town stands Tennozan at the base of which is the tomb of the Emperor Tsuchimikado, and a little over two miles further west at Bando rises Mount Oasa shrine, the largest and most imposing sacred edifice in the province of Awa. At Iwatsufuchi between Tokushima and Ikeda stations the river Yoshino presents one of its grandest views, and thence the river proceeds slowly till it reaches the sea about 150 miles from its source.

One of the most interesting sights around Tokushima is the Naruo channel, which may be reached conveniently by steamer from Osaka, or from Hyogo to Komatsujima, whence thirty miles to Naruto. In this region the sea bathing is unsurpassed, and the pine-scented air is most salubrious. Above rises Mount Hinominé, with imposing precipitous sides and sea billows rushing madly against its base. Near by is Amanoto village where the famous Yoshitsuné in days of old landed on his way to attack the Heike clansmen. After defeating the army of the governor of the province of Awa he went to Yashima in Sanuki by crossing Mount Osaka.

If one desires to get the best view of the rushing waters of Naruto is advisable to go to Narutozaki in Awajima or Magosaki in Okejima about ten miles north of Tokushima where boats will be found at the service of tourists. Naruto has been famous from remote ages for the wonderful exhibition of tidal velocity and power which it affords, the waters of the Inland Sea here rushing out to the Pacific at ebbtide with terrific force, this being the only outlet at this end of the great Inland Sea for the tide to return to its level. Spring-tide runs at the rate of about 8 miles an hour, but sometimes reaches a velocity of 10 miles an hour, according to the wind. The narrow strait through which it runs is only about 2,000 yards wide. In the strait are two tiny islets called Hadakajima and Tobi-jima, round which the water rages madly in its effort to reach the sea, the sound of the water being heard for miles. At this time high waves dash against the rocky shores and the scene is magnificent and imposing. Between tide the whole scene one of quietness with the fishermen and women picking shell fish; but when the tide begins such activity must give way to the raging waters.

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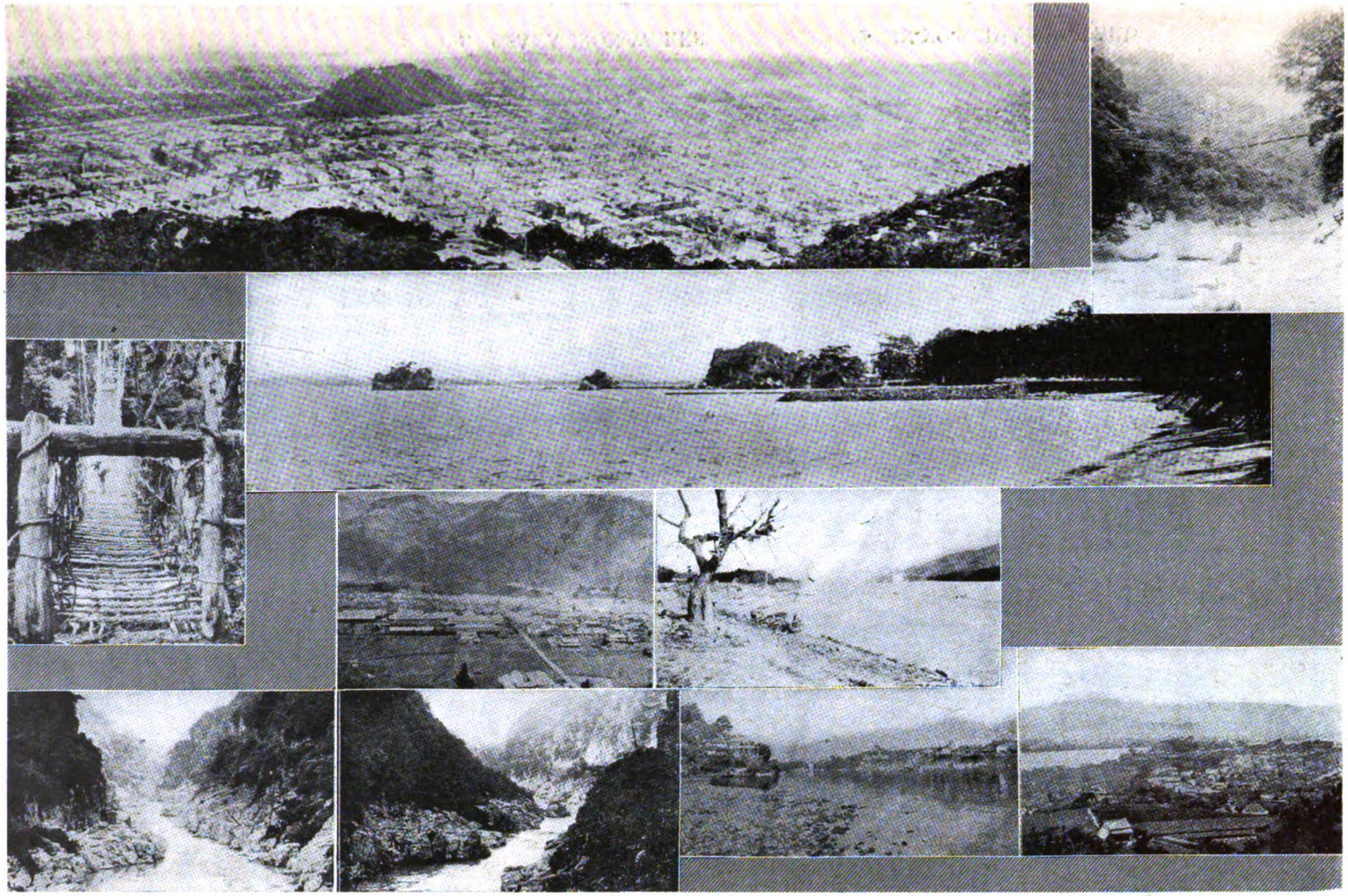

BIRD'S EYE VIEW OF TOKUSHIMA CITY

SUSPENSION BRIDGE AT IYA

GENERAL VIEW OF KOMATSUJIMA

ANOTHER VIEW OF IYA SUSPENSIDN BRIDGE

WAKI-MACHI

IKEDA

KOBOKÉ

OBOKÉ

IWATSU FERRY

VIEW OF KAWASHI-MACHI

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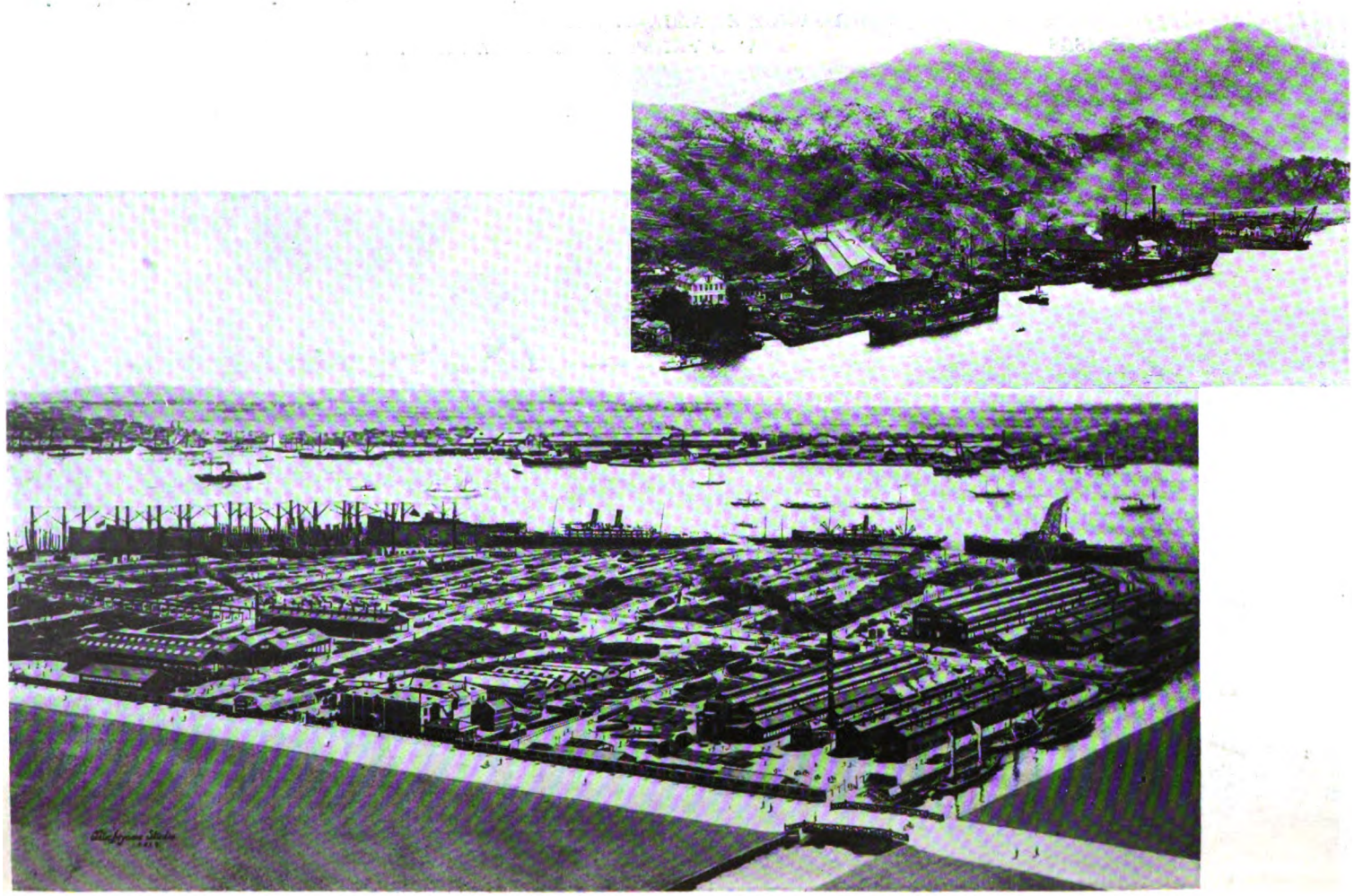

1. OSAKA IRON WORKS

2. IN-NO-SHIMA SHIPYARD

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A GREAT SHIPBUILDING PLANT

By T. FUNABASHI

AMONG the great shipbuilding plants that have appeared in Japan in recent years one of the foremost is now the Osaka Iron Works. Originally the works were founded by Mr. A. E. Hunter who made a success of the enterprise and then handed it on his son, Mr. Ryutaro Hunter. who is the present director. When the works started in 1881 Japan merchant marine was small and marine transporation generally of little account in the nation's economy. There was vary little demand for steamers, comparatively speaking, in those day. All shipbuilding plants in the country were in a nascent stage, and there was much difficulty in procuring the uecessary raw material.

Through all these years of slow evolution the Osaka Iron Works passed without showing any marked development. After the young Mr. Hunter took charge of the works in 1895 there was for the next fifteen years no conspicuous change in the operation. Indeed there was no pressing demand for an change, After the war with China the Osaka Iron Works showed greater activity but the subsequent dullness in marine transporation rendered development of dockyards undesirable. With the enactment of the law for the encouragement of shipbuldiing the Works came in for subsidies and its fortunes greatly improved. After the war with Russia the Osaka Iron Works began to make very rapid develop ment. In 1911 the Inno-shima Dockyard was acquired in addition to the Osaka Works; and ship construction facilities of the plant were greatly extended. In April 1914 the company was reorganized and incorporated with a capital of 6,000,000 yen.

With the outbreak of the European war and the withdrawal of bottoms from Far Eastern waters for war service the demand for ships increased to an unprecedented degree, and all shipyards in the empire began to display unwonted activity and prosperity. Orders were received in received in rapid succession for new ships both from the orient and the occident, the prices appreciating enormously. From that time to the present all Japanese shipyards have been experiencing unbounded prosperity.

As the Osaka Iron Works had a long and successful experience it naturally came

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A GREAT SHIPBUILDING PLANT

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in for a large share of the increased patronage and consequent emoluments. To cope with the new and improved situation an extension of facilities for shipbuilding was undertaken on a large scale. The capital was raised to 12,000,000 yen in 1916. The existing capacity of output is 200,000 tons of shipping a year. In fact the Osaka Iron Works is now one of the finest shipbuilding plants in the world. Up to 1914 the output was only 160,000 tons. but in the last three years alone it has turned out 49 vessels totalling a tonnage of 85,000, to say nothing of machinery of all kinds in immense quantity, including engines and boilers. In addition, to mention ships of lesser importance, the Works equipped 230 steel vessels, 136 wooden ships, 52 cargo boats, 3 destroyers, 3 vedette boats, 63 dredgers, 1 fire ship, 2e dredging machines, 380 steam engines, 452 boildrs, 125 ordinary engines and 262 ordinary steam boilers. In 1917 the Osaka Iron Works built 24 steamers aggregating a tonnage of 91,000. This year 31 steamers representing 184,000 tons of shipping will be launched. There are contracts with the Nippon Yusen Kaisha and the Osaka Shosen Kaisha for several large vessels totalling a tonnage of some 90,000. The concern has orders lasting down to 1921.

During the first half of 1917 the company paid a dividend of 18 per cent and in the last half a dividend of 25 per cent.

The main yards of the Osaka Iron Works are at Osaka and at Inno-shima in Hiroshima. The Osaka yard has seven slips varying from 400 to 560 feet in length and 50 to 75 feet broad, building steamers up to 10,000 tons. At Inno-shima there are six slips and the number hf steamers under construction there represents a tonnage of 45,000. The Osaka yard has a No. I dock which can admit a ship of 8,000 tons; and the Inno-shima yard has three pocks taking steamers of 7,000 tons.

The area covered by the Osaka Works is equal to 82,115 tsubo and at Inno-shima the area is 42,580 tsubo. The Osaka buildings alone cover 11,606 tsubo and the Inno-shima buildings 4,872 tsubo. The number of hands employed at the Osaka works is 7,000 and at Inno-shima 4,500. The Osaka Iron Works has the privilege of using certain important European patents in its plant, which enable cheapness of construction consistent with ample safety and comparative cost of maintenance. The cargo boats launched from the Osaka Iron Works are regarded as ideal. The Works has recently built and delivered 20 large cargo boats aggregating 65,000 tons; and also 33 such boats aggregating 360,000 tons some of which are still under construction. The Works enjoys such patent rights as the Emura and Nishida heating systems, as well as its own inventions in engines and dredgers. Two ships of the Issherwood tyye were built in 1614, one in 1915 and 14 in 1916 and 16 in 1917, and, in 1918, 18 Issherwood ships witha

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total tonnage of 110,000.

The Osaka Iron Works also makes railway cars, locomotives, electric machinery of all kinds, engines and boilers, steel girders, pier materials, and steel frame work. The Works has an immense number of orders both foreign and domestic. Inquiries constantly come in as to new steamers for foreign and Japanese companies. The construction of ships met with considerable setback by the American ban on steel exports. Still, during the period of embargo the Osaka Iron Works has launched 11 steamers with a total tonnage of 46,180 In addition to all the steamers built, the Works has repaired steamers to the number of 96 with an aggregate tonnage of 132,000.

The extension of the works constanly goes on, necessitated by its immense and ever increasing actives. Recently the property of the Bingo Dock Company, adjoining the Inno-shima Works, was acquired, and the new extensions of rail facilities, waterworks and drainage system Osaka represents enormous outlay. The Company has erected many new buildings, such as hospitals, department works, and so on.

Together with Mr. Ryutaro Hunter, one of the directors, are Mr. Juntaro Yamaoka, the President of the Company; Mr. Ryonosuke Kimura, managing director; Mr. Masanori Muraki, Mr. Setaro Nakayama, as directors; and Messrs Y. Takag and Mr. U. Koga as auditors; all of whom are among the most prominent business men in Japan. Mr. Yamaoka is the vice-president of the Osaka Shosen Kaisha and has done great service in the development of the empire's transport trade. He has also invented largely in the Far Eastern Glass Works and other national enterprises. Mr. Hunter is the son of an Englishman and a graduate in engineering of the University of Glasgow. The Osaka Irom Works owes much of its prosperity to his skill and foresight. He is also a director of the Japan Accident Insurance Company, the Osaka Marine and Fire Insurance Company, the Japan Electric Industrial Company, the South Pacific Fibre Industrial Company, and the Osaka Shosen Kaisha.

The Company is interested in various other important activities and frequently undertakes Government contracts. The head offices of the company are in Kobe with branches offices in various important places in Japan, England, and America.

Mr. Murai one of the managers of the Osaka Iron works was a prominent and succesful Government official before entering his present service. After a careful education at home and abroad he became director of the Government Postal Saving Banks and in 1909 retired from Government service to enter the service of the Osaka Iron Works. He is a man of uncommon financial ability. Mr. Nakayama has close connections with the Kuhara Mining Interests and has also other important enterprises. It is clear that the Osaka Iron Works is in the hands of very able directors and managers; and no doubt the plant will hold its own as well after the war as it is doing at present.

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RICE RIOTS IN JAPAN

By S. MAYEDA

RECENTLY owing the heavy appreciation in the price of rice serious riots have broken out over a great part of the empire, leading to loss of life and destruction of valuable property. With the influx of gold from war supplies and the consequent increase of wealth among certain classes and an inflation of currency that has sent up prices and the cost of living generally, the poor have had to bear the burden without any cor responding increase of wages, until finally they felt there was no remedy save rebellion.

The disaffection of the poor was greatly excited by the luxurious lives of the rich, especially of the so-called *narikin*: those who have suddenly sprung into wealth from rapid appreciation of certain commodities like ships, raw materials and foods. Foods stuffs in Japan have in the past three years appreciated much more rapidly than in England, America and France, where the war is raging. Though there has been some increase in wages it has been nothing compared with the rise in the cost of living. Relations between capital and labour have long been strained and now they have in numerous instances reached the breaking point. Strikes in spinning mills, shipyards, printing houses and collieries have been of late the order of the day. In Osaka even the police have struck for higher pay. In most cases capital has been forced to necessity; but conditions are still anything but satisfactory.

The difficulty is that those untouched by the hard unconditions still go on piling up wealth, indifferent to the volcano they are creating under them. Extravagance and luxury are marked features of public life everywhere. The cry for higher wages rises above the jubilation of the rich. In the families of Government officials, where dignity demands death rather than disgrace, many a tragedy has taken place for lack of means to make ends meet. In some cases whole families have committed suicide. Men, otherwise honourable and honest, have been forced to dishonest means to make a living. Even respectable officials are now seen going to their offices with patches on their clothes and boots, an unheard of thing in ordinary times. Faded raiment is no longer a disgrace in official circles. To relieve the straitened circumstanees of lower officials the Government has been adopting various measures, while warning the rich against waste of money in luxury and dissipation. Still improvement seems distant.

The main difficulty at present is in the enormous rise in the price of rice, the staff of life in Japan. It was believed that the rise in this commodity was artificial, due to bulling and cornering the markets, to gratify the avarice of speculators. The authorities warned the brokers and others concerned but without effect. As a last resort the Government imported foreign rice which was sold at a fixed price, but yet there came no relief in the situation.

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1. RIOTERS BURN PROPERTY AT OKAYAMA
2. ANGRY CROWD AT HIBIYA PARK, TOKYO
3. DESTROYING HOUSES AT KOBE

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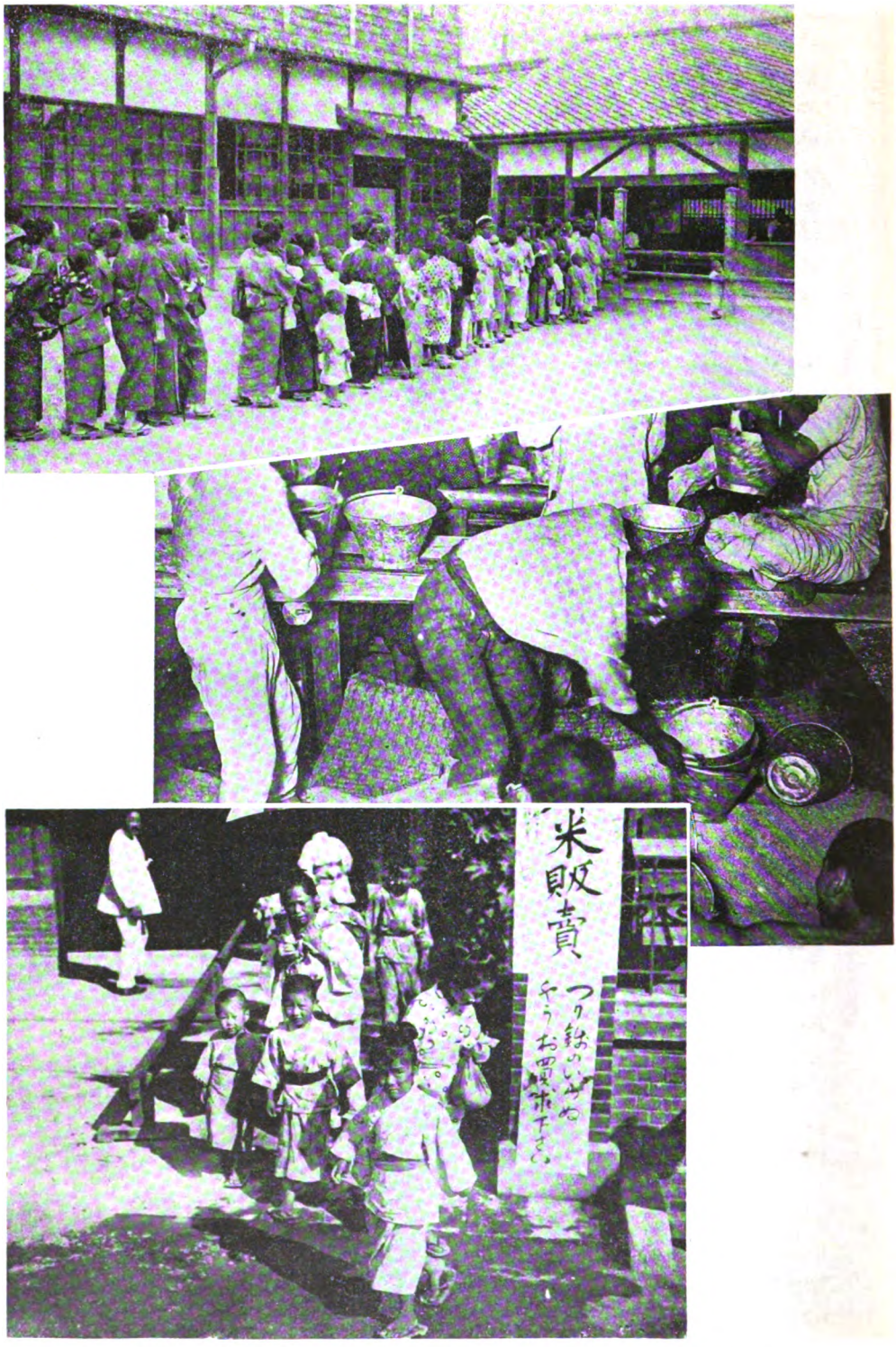

RUSH FOR CHEAP RICE AT KYOTO, NAGOYA AND TOKYO

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It was felt that the stubbornness of the situation was largely due to the defiance of the rice brokers in opposition to the Government measures for relief. The authorities then directly interfered by closing rice exchanges and ordering suspension of transactions; but these measures failed also. In spite of all the official efforts at relieving the situation the price of rice has continued to soar beyond all bounds.

Meanwhile social conditions continued to grow more and more menacing. The authorities seemed completly at a loss what to do. By the 8th of August last the price of rice had gone up to more than 9 yen per bushel on the Fukagawa market, the standard market of the empire. The retail price at the same time in Tokyo was still higher, of course, being over a yen per two *sho*, a *sho* being a little over a quart. Thus the price of the chief food of the nation had climbed to four times what it was before the war.

Rice was not the only commodity going at impossible prices, for other important items had reached prices fifty or sixty times more than before the war, but as rice was the main food of the people, the high price more seriously affected the social conditions. Rice is more vital to the Japanese than bread to occidentals, for most of the people eat it three times a day, and any failure in provision threatens famine to the poor.

It was soon seen that riotous demonstrations were breaking out in numerous places. The situation threatened to become a struggle between the rich and the poor. The offices and homes of the wealthy were openly attacked and destroyed, the police being helpless to interfere. Even the troops called out were defied by the mob and order could not be restored until the crowds had been charged by the soldiers and several people bayoneted or shot. The more the authorities resorted to force of arms the deeper grew the indignation of the multitude, and it was seen that the middle classes everywhere were in open sympathy with the poor against the rich. For over a month the whole country was thrown into a state bordering on revolution. During the riots more than 1,700 persons were killed or wounded, and over 7,000 persons placed under arrest. In fact the trouble will go down in Japanese history as the famous rice riots of 1918. What many are thinking about now is not so much what has happened as what may be expected to happen should the Government arouse the indignation of the whole nation at any unfortunate moment. The power of the masses may be measured from the fact that in most cases the more serious of these riots took rise from small beginnings, such as the demonstration of a few fish wives, who became the Charlotte Cordays of the movement in their respective centers.

On the afternoon of August 5 the wives of the fishermen of the village of Nishimizubashi in the prefecture of Toyama were engaged in drying the catch on the seashore while their husbands were serving as conscripts in the little war in Russia, without having left their wives sufficient to keep the wolf from the door. The fishing season was poor and the family larder was empty, owing to the rise in rice. A steamer was at anchor off the coast loading the rice which rightly belong to the people of the place who were too poor to purchase it. The rice was accordingly being taken to centers where there was sufficient money to pay the price demanded. The women assembled in an

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angry crowd at the place where the lading was in process. "Behold," cried one of the mothers, "there is a ship taking away the food that should go into the mouths of our children!" Every woman seconded the signal and they set about preventing the loading of the rice. Soon there was a most angry demonstration of all the housewives of the village. First they besaught the headman of the village to do something. At first nothing was done and the women forcibly prevented the loading of the steamer. Then a meeting of village officials was called and rice was purchased at public expense to feed those in need. Seeing the success of the female agitation in this village the women of other villages took up a similar agitation on similar grounds, so as to obtain free rice for the poor. Soon all the coast towns of the country were seething in agitations carried on by the housewives. In one case when the headman of the village mounted a table to remonstrate with the women for their violence they rushed on him and hurled him into the street, and in another case where the clerk of a rice dealer attempted to answer them he was hurled into the river. The police, seeing that matters were getting out of hand, now began to become more violent in their methods of suppression and so much suffering ensued.

The centers of disturbance soon became the object of scrutiny to hundreds of curous newspaper men seeking copy, but the Government thought that news of the unsuppressed success of the rioters in one community would only embolden the demonstrations of other communities and the reports of the press were prohibited. Thus for many days, while every one knew what was going on, no one was allowed to read about it, and this stirred up the indignation to even greater heights of lawlessness. On August 9 the demonstrations in the town of Okayama became so violent that the rice shops were looted and the wealthy intimidated into contributing to the support of the indigent. Between the 10th and 12th of August the riots that broke out in Nagoya, Kyoto and Kobé were quite disastrous in their effects, the police becoming powerless and the troops being called out. The rioters of Kyoto faught like soldiers and many were killed and wounded. The windows for rich men's houses became targets for the stones carried by the multitudes that thronged the streets. The mobs on the streets were massed here and there in thousands and were extremely dangerous to meddle with. Because the Suzuki firm of Kobé was reported to have amassed over 100,000,000 yen from war work the mob attacked the firm's buildings and burnt them to the ground, the police looking helplessly on, and the newspaper that ventured to remonstrate suffered the same fate. Policemen became targets for assault on all sides and frequently had to shoot with fatal affect to save their lives.

Up to the 15th of August almost all the important towns of the country were more or less under disaffection and angry demonstration over the rice situation. Great pains had been taken to preclude the outbreak of riots in the Imperial capital, but on the 14th of August serious demonstrations commenced, but by prohibiting assemblies and mob meetings in parks the disaffection in the metropolis was for the most part kept under, riot giving way to negotiation. Lookout officers were posted at every likely point in the city and the beginning of any crowd was quickly dispersed. Thus it went

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until the night of the 14th when the mob appeared as if from nowhere, thousands of people suddenly appearing in great parks like Hibiya, Uyeno and Asakusa, prepared to attack the mansions of the rich. Several shops selling luxuries and catering to the tastes of the wealthy had their front windows smashed. They were many clashes with the police. As much money is nightly wasted in the gay quarters of the city these were made objects of attack. Variety shows, kinematograph halls and other places of amusement were made objects of reprehension. An attempt was made to burn the biggest department store in the city. In many cases policemen acting as rioters were able to foresee the objectives of the mob and prevent fires and other forms of destruction. These secret police made chalk marks on the clothing of every one seen throwing stones or otherwise engaging in dangerous work, and this led to many arrests that otherwise would have been impossible. The trick was at last discovered and any one engaging in lawless acts had to be careful no one was near enough to mark him. The officers in Tokyo were instructed not to draw sabres nor to use aggravating words. The utmost violence used was to direct a hose of water on crowds trying to break through barriers. Owing to this moderate attitude not many people were injured in the Tokyo demonstrations. In fast more policemen were hurt in the Tokyo riots than rioters, about 150 in all.

During the 14th, 15, and 16th the disturbances through various sections of the country were rather violent, and hundreds of rich men suffered loss of property by fire or other means, especially those suspected of being in any way associated with cornering the rice market. The Imperial House was greatly grieved to hear of the social disturbances and the conditions that gave rise to them. His Majesty the Emperor at once made a donation of 3,000,000 yen to relieve the distressed; and the Mitsui and Iwasaki families gave another million and the Suzuki house half a million yen, other wealthy persons or firms following with large amounts. The situation cost the Government some 10,000,000 yen in extraordinary outlay. Orders were given by the Government to purchase rice at a certain fixed price in case of necessity, dealers unwilling to sell being obliged to forfeit. Prefectural governments were authorized to make purchases and retail to the poor at a discount. By the 20th of the month the riots had quiete down under the measures adopted by the Government. The riots had more of a social than a political significance, though the opponents of the Government are using them as a handle to overthrow the cabinet, and as popular sentiment is against the ministry it is possible that soon there may be a change.

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until the night of the 24th when the crowds appeared as if from nowhere, thousands of people suddenly appearing in great public like Hibiya, Ueno and Asakusa parks to attack the mansions of the rich. Several shops selling luxuries and catering to the tastes of the wealthy had their windows smashed. The proprietors of rice shops were also attacked. Many mansions belonging to the richest men in the city were made objects of attack. Valuable shows, flower-pots, bric-a-brac and other objects of luxury were made a clean sweep of. Some of the shops were looted in the presence of the police who stood by helplessly, unable to disperse the objectors of the mob and powerless to prevent destruction. These secret police are chosen on the ability of every one of them to prevent shops or other buildings being destroyed by fire. The task was at first difficult and any one trying to harass a rioter was roughly handled by the crowd. The efforts of the police were directed to protecting the rich and powerful from attack. In many cases the police were powerless to prevent the looting of shops and warehouses. Many of the rioters were arrested and sentenced to terms of imprisonment. In fact more than 10,000 persons were arrested. Many of the police were injured in the fighting. Martial law was proclaimed in Tokyo and other cities and the troops were called out to assist the police. As much property was destroyed by fire as by looting. Many people were killed in the fighting between the police and the rioters. Many of the rioters were made prisoners and the prisons were filled to overflowing. The Diet was in session at the time and the Government was criticised severely for its failure to prevent the disturbances. In order to relieve the congestion in the prisons, the Government announced that a general amnesty would be granted to all persons who had been arrested for participating in the riots, except those who had been guilty of murder, arson or robbery. Many of the prisoners were released on bail. The Government also announced that it would pay the cost of repairing all damage done to property by the rioters. Many of the rioters were fined and sentenced to imprisonment for terms ranging from one month to two years

SHINGAKU-DŌWA

BY Y. MATSUMOTO

SHINGAKU is a sort of moral lecture [illegible] from the teaching of Buddhist Priests and Confucianists, for gratuitously promoting the welfare of their fellow men and to bring them to the principle of truth. It is put in a form so plain that even ignorant men can easily understand it. Towards the end of the Tokugawa era it was the principal source of moral instruction for people [illegible] and even today many rely on it for their [illegible] religion, especially in [illegible] of the main island. A good many people however pay little or no attention to Shingaku although they [illegible] of its existence, as it does not try to impress itself on men in any [illegible] especially since the death of its leading teacher, Kawaji Hakin, [illegible] in Lake Hakone a few years ago.

When the civil strife of the mediæval period of Japanese history ended with the overthrow of the Toyotomi family and the supremacy of the Tokugawa was established over the whole empire. The days of war and bloodshed were followed by a period of comparative inactivity. Chivalry gave way to luxury, and diligence to idleness and frivolity. As this went on, moral behavior was lost and social life became extremely loose. The various schools of Confucianism tried to save the situation by educating the people in an intellectual way, but the appeal via a stone tool any account of such teaching. The commonality were left to their own way. Though Buddhism had some ardent devotees, the priests were for the most part idle and corrupt, quite incapable of reclaiming the people from the error of their ways. And as Shinto was under the sway of Buddhism it too was helpless. Consequently all three religions, Shinto, Confucianism and Buddhism utterly failed to maintain the morals of the nation. This is why the teaching of Shingaku became popular.

The Shingaku teaching was mostly founded on the principles set forth by Risan Shoin of the Sung dynasty, and Yomei of the Ming dynasty, in China, the latter even inventing the word Shingaku, or ethics. One of the teachers in Japan who took up the teaching of Oyomei was Nakaye Toju, followed by Kumazawa Banzan and Tsuda Shisai who showed the more practical application of the principle. The ethics of Ishida Baigan were also founded on the principles of the

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SHINGAKU-DOWA

By Y. MATSUMOTO

SHINGAKU is a sort of moral instruction taken from the teaching of Shinto, Buddhism and Confucianism, for enabling men to perceive the meaning of their own nature and to bring them to the practising of good. It is put in a form so simple that anyone can easily understand it. Towards the end of the Tokugawa era this was the principal source of moral instruction throughout Japan, and even today many rely on it for instruction and inspiration, especially in the Northern districts of the main island. A good many, people, however pay little or no attention to Shingaku, if they even know of its existence, as it does not try to impress itself on men in any ceremonial way, especially since the death of its leading teacher, Kawajiri Hokin, by drowning in Lake Hakone a few years ago.

When the civil strife of the mediaeval period of Japanese history ended with the overthrow of the Toyotomi family and the supremacy of the Tokugawa, peace reigned over the whole empire. The days of war and bloodished were followed by a period of effeminate inactivity. Simplicity gave way to luxury, and diligence to idleness and frivolity. As this went on, moral balance was lost and social life became extremely loose. The various schools of Confucianism tried to save the situation by educating the people in an intellectual way, but the samurai class alone took any account of such teaching. The commonality were left to their own way. Though Buddhism had some ardent devotees, the priests were for the most part idle and corrupt, quite incapable of redeeming the people from the error of their ways. And as Shinto was under the wing of Buddhism it too was helpless. Consequently all three religions, Shinto, Confucianism and Buddhism utterly failed to maintain the morals of the nation. This is why the teaching of Shingaku became popular.

The Shingaku teaching was really founded on the principles set forth by Riku Shozan of the So dynasty, and Oyomei of the Ming dynasty, in China, the latter sage inventing the word Shingaku, or ethics. One of the teachers in Japan who took up the teaching of Oyomei was Nakaye Toju, followed by Kumazawa Hanzan and Miwa Shissai who showed the more practical application of the principles. The ethics of Ishida Baigan were also founded on the principles of the

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Chinese school. But the samurai were the chief class that gave any important attention to Yomei-gaku, and that only a theoretical attention; while the principles of Shingaku were demonstrated in a more practical manner among the common people, tradesmen, farmers as well as among women and children. It was in good part a religion of common sense, being filled with proverbs and wise sayings from Buddhism, Shinto and Confucianism. It depended also on popular songs for imparting its teachings.

The lectures delivered under the auspices of the Shingaku sages were known as Dowa, many of which come down to the present. Tejima Choan, Hattori Gido, Shibata Kyuo and other pupils of Ishida Baigan were distinguished scholars who gave their lives to the instructing of the lower classes, making wisdom simple in its presentaton to the untutored mind. The *Tohimondo* and *Saikaron* by Ishida Baigan were earnestly read, as well as the *Baiboku-sensei Anraku-dowa*, the *Wago-chokyu-no-denju* and the *Chomeini-narudenji* by Wakizaka Gido, the *Kyuo-dowa* by Shibata Kyuo and the *Shookowa* by Fuse Showo. Even today, notwithstanding the introduction of ethical books from the west, these lectures on ethics are studied and noted by teachers and pupils alike.

The founder of modern Shingaku, Ishida Baigan, was usually called Kanpei. He was born in the province of Tanba in September, 1684, and remained all his life a bachelor, dying at the age of sixty in 1744. On Mount Torine in Kyoto his dust still rests. Kanpei was a man of exceptional 'ability and uprightness of character. He was well brought up by wise parents and served as clerk in a Kyoto merchant's shop until the age of forty-two. His early interests were in Shinto but later he turned to Buddhism under the influence of the priest Ryoun. In time he came to understand his own nature; and so at the age of forty-five he gave up business and began lecturing on ethics. Finally he settled down at Kurumayamachi in Kyoto where he devised the ethical system that has had so wide an influence on Japanese life. His followers at first were few, but in time they greatly increased until he had to establish places to lecture in various parts of the city. Sometimes he went also to Osaka, Kawachi and Idzumo, always giving most attention to the common people. He never sought money but only the good of all who would receive his instrustion. At last his schools of learning were in all parts of the country and his disciple quite numerous. Ishida was an early riser and always acted as his own servant. He put on his best dress to worship God, Buddha and the spirits of his ancestors. The rest of the day he devoted to lecturing and teaching, and was for the most part quite indifferent to worldly things. It was said that he took the sunny side of the road when walking so as to leave the shady side for

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...ishment. It is the samurai who ...the chief class that pay any important attention to Yomei-gaku, and but only a third attend it, while the majority of shinjasu are from the farming and peasant class. Women, too, are as well as any men and children. It was in good part a religion of salvation seeking all of high or low rank and class equally on an equal basis. Shinto and Confucianism. It depended also on popular songs for improving its teachings.

The lectures delivered under the auspices of the Shinjō-kai were known as Dowa, many of which come down to the present. Fujitani Chōon (1870), Shibata Kyūo and other people of lesser ability were distinguished ... as lecturers to the ... attracting of the lower classes, making wider scope in its presentation to the understood mind. The Yūwakwa and ... by ... a lecture ... d, as well as the Daiji Kwaiwa ... Conference, the Hakyōwakwa ... and the Gōsai Kwaiwa ... by Nakazaki Gōdō, the Kyōwakwa by Shibata Kyūo and the Jōsai Kwaiwa by Hirose Shōsō. Even to-day, notwithstanding the ... of excellent books from the west, these ... are attended and ... by thousands and ... by rich and poor alike.

The lecturers of the Shinjō-kai, besides Fujitani, were mainly called Nakagawa Hiroshi, who was in the province of Tamba in September, 1883, and remained all his ... in the province of Tamba in ... He took the name of ... when ... so as to leave the family ... a brother, ... the age of sixty ... in 1904. On Mount Hiyei in Ōmi ... Europe and a num... of ... He was ... of ... w ... preach and ... Kyōto merchants' ... Fujitani ... Shinjō-kai ... Shinto but later he ... under the influence of ... In time he came to ... own nature; and so ... the age of sixty-five he gave up his ... as a ... lecturing on ... Fujitani ... Kyōto ... an ... in Kyōto where ... the ... Fujitani ... an influence on Japanese ... His ... followers at first were few, but in the ... by gradually ... and until he had ... ...

clothes, and in which he took the duty of the leaving the manor at the time when a new would be born instead of in the house itself?

Of course there was, and was generally known as the Shinto. A pair of Tajima Shinto be carried through a series of periods for the practice of very long living among the poor and lower ranks of people. It recognized the importance of the child and this can be traced up along lantern to dig in the way and put problem. Shinto was also a cause of Kyoto, and was called from its youth. Most of his life was devoted to lecturing on ethics as he would about the country, usually many followers. His book The Advancement of Mankind Moral Instruction is about a man who went to Paradise and there saw a heap of something like dried leaves and on inquiring what it might be was told that it was a pile of human sins and when he expressed astonishment, he was calmly told that in the case of persons who heard the truth and did not follow it only their sins reached Paradise at death. The departed spirit also saw something that looked like burning rock and was told that these were the sins of human beings that had not practised what they had learned in Confucius.

There is another story to the effect that a man once visited an augur and told him that two days previously he had placed five rin of money in his desk, and on just then a visitor came, he forgot the money; but when he opened the drawer on accounting he found no money in it. He would dearly like to recover it. Suspecting a man whose face and action seemed to suggest thievery, he yet could not ascertain whether he was the thief or not; and the augur told him that if a man suspects another nothing will be refused. This was said the solution he got from the augur. Once upon a time a man lost an ox. "Seek the augur," they. He suspected a neighbour's boy whose conduct had also aroused evil suspicions; but later another brought the ox to him, thanking him for the loan of it. The man grew gloomy overhaving wrongly suspected the boy and finally went out of his mind." So the augur advised the man not to look for the lost money or to suspect any one, but to discover how he came to lose the money.

Another story in the book is to the effect that in China there were two men who kept the pass. One of them lost his sleep by losing too much absorbed in books and the other in gambling. Their conduct was different but they lost their sleep in the same way, by first losing their minds! In the same way when people loose their minds in avarice, vanity and sexual passion, they suffer irreparable loss. Once a man visited Shido and asked his opinion as to the wisdom of drinking sake. He was reminded of the proverb which says: "In

others, and in winter he took the shady side leaving the warmer side for others. How would he have acted in a Tokyo street car?

Gido was also a Kyoto man, and was usually known as Shobei. A pupil of Tejima Shoan he carried the principles of his master into the practice of everyday life, relieving the poor and never tiring of good works. He reconstructed the highway at Otsu and with his own hands set up stone lanterns to light the way against robbers. Shibata was also a man of Kyoto, and was blind from his youth. Most of his life he devoted to lecturing on ethics as he traveled about the country, winnidg many followers. His book The *Kyuo-dowa* was widely read and honoured. One of the interesting fables in that book is about a man who went to Paradise and there saw a heap of something like dried leaves; and on inquiring what it might be, was told that it was a pile of human ears; and when he expressed utter astonishment, he was calmly told that in the case of persons who heard the truth and did not follow it, only their ears reached Paradise at death. The departed spirit also saw something that looked like herring roe, and he was told that these were the tongues of human beings, explaining that those who taught good things but did not practise them had only their tongues in Paradise.

There is another story to the effect that a man once visited an augur and told him that two days previously he had placed five *ryo* of money in his desk, and, as just then a visitor came, he forgot the money; but when he opened the drawer next morning he found no money in it. He searched everywhere in vain. Suspecting a man whose face and action seemed to suggest thievery, he yet could not ascertain whether he was the thief or not; and the augur told him that if a man suspects another unjustly both will be ruined. This was all the satisfaction he got from the augur. Once upon a time a man lost an ave, "said the augur," and he suspected a neighour's boy whose countenance and behaviour suggested his guilt; but later another brought the axe to him, thanking him for the loan of it. The man grew gloomy overhaving wrongly suspected th boy and finally went out of his mind." So the augur advised the man not to look for the lost money or to suspect any one, but to discover how he came to lose the money.

Another story in the book is to the effect that in China there were two men who kept sheep. One of them lost his sheep by being too much absorbed in books and the other in gambling. Their conduct was different but they lost their sheep in the same way, by first losing their minds! In the same way when people loose their minds in avarice, vanity and sexual passion, they suffer irreparable loss. Once a man visited Gido and asked his opinion as to the wisdom of drinking aské. He was remined of the proverv which says: "In

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the first cup a man drinks saké; in the second cup a man takes a cup of sake he drives away melancholy, facilitates blood circulation, counteracts poison, prevents poisonous vapours and keeps hot in winter and cool in summer; but when he indulges too freely under the inspiration of spring blossoms and other exhilirating things, aske will drink men and consume them. The effeminate and the avaricious are more liable to overindulge in alcohl, thought Gido. And overindulgence in sake leads to immorality and destruction of character, the greatest injury of all. Gido therefore warns men against all excess, especially in alcohol which, he says, genders disease. Under such influence one also forgets his parents as well as his morals and even loses his life. Drink often brings family and even country to ruin. He drinks at last even his lakes and rivers, his mountains and fields, his oxen and houses, and even his daughter! On hearing these opinion the man was rather indignant and upheld the use of the beverage. It swept away sorrow and brought good cheer. Also it made the coward courageous and not afraid to walk alone at night, even among dark mountains, and also to attack an enemy. In argument too a man is bolder and more effective if he is about half drunk. And when drunk a common man feels as much at ease in company as a man of culture or position or wealth. All these so-called merits of aske, Gieo said, were its faults. Sake can bring no permanent change that is good. Mencius says that those who value life do not stand under a rock; fearlessness of danger is rashness, which is a fault. Overaggression in argument and the perversion of reason are garve faults as the result of sake; the mouth is the gate of misforturne and sake is the origin of misfortune. As the man would not give in, Gido advised him to go home and sleep off his booze and then return in a condition more likely to listen and heed good avice.

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DEVELOPMENT OF GLASS INDUSTRIES

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DEVELOPMENT OF GLASS INDUSTRIES

By T. KOSHIBA

AMONG the various industries of the empire that have recently shown remarkable development may be mentioned that of glass making. The making of glass in Japan has an older history than most people know. A few years ago in an ancient tomb in the province of Idzumo glass was discovered, and in the famous national museum of ancient things, the Shoso-in at Nara, there are examples of glass, and the quartz from which it was made. There are also examples of glass beads and jars, the latter showing Arabian taste and are said to have come from China. In the ancient records it is stated that the village of Tamatsukuri presented to the Imperial Court a string of bades numbering sixty. These *suitama* were probably made of glass. After the Imperial capital removed to Kyoto that place became a center of glass making.

The first regular manufacture of glass in Japan after the western method was introduced by one, Risen Omura, of Nagasaki who learned the art from a foreigner. The art passed on to Osaka where a specially was made in the manufacture of glass beads. But the center of the industry continued to be at Nagasaki and from there extended to various parts of the country. In 1876 glass works were erected at Shinagawa near Tokyo and later taken over by the Government, under the direction of a foreign expert who taught the proper method of making glass to the Japanese. At present glass factories are to be found in a great many parts of Japan and every year sees a considerable increase in the number. In 1910 the total number of glass factories was 405 employing some 7,500 hands and producing glass valued at 3,856,000 *yen* a year. By 1916 the number of factories had arisen to 630 employing 15,500 hands and having an output valued at 16,762,700 *yen* annually. In the last two years there is no doubt that the increase has been proportionately large as there has been abnormal activity in the glass market.

As glass is a commodity that can be produced on a small or a large scale most of the factories in Japan are under individual ownership. As yet but few glass works are on a grand scale, among which may be mentioned the Asahi Glass Works

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whose head office is in Tokyo.

Progress in the art of glass making has made remarkable development in recent years, goods being regarded as equal to any produced abroad. In ordinary cut glass and other kinds of ornamental glass there is now very little difference between that made in Japan and in other countries. Recently, too, plate glass has been made in Japan with very satisfactory results. The vast bulk of the output, however, is still in window glass which does not yet meet fully the domestic demand. Imports of glass have greatly fallen off, however, with the large increase in output at home, except in plate class of which there is still a big importation.

According to the returns for 1911 Belgium supplied the largest portion of the thin plate glass imported into Japan, amounting to some 1,600,000 *yen* in value, followed by Germany which sent goods valued at 120,000 *yen* and England 100,000 *yen*. For many years Belgium monopolized the production of window glass, until some other countries began to protect their glass manufactures by imposing high duties. In Japan the production of window glass under government protection did not greatly improve the situation. In 1908 the firm of Iwasaki established at Amagasaki in the province of Settsu the Asahi Glass Works with a capital of 1,000,000 *yen*, the company engaging seven experts from Belgium. The first products of this factory appeared on the market in April, 1909, and the full output began in the following November. The first efforts of the company were at a great sacrifice but after some time the glass there produced began to win the home market, and now the imports of window glass have begun gradually to decrease.

With the cessation of imports from Europe at the beginning of the war the glass industry in Japan took on new activity and all glass works have been extending their operations. The Asahi Company now produces some 85,000,000 square feet of window glass annually, having four factories, one each at Osaka, Tobata, Tsurumi and Edamitsu. The glass produced by this company is now beginning to find its way to foreign markets, In addition to its ordinary glass-making the Asahi Company makes brick for glass furnaces and supplies the soda required in glass making, whereas formerly most of these materials came from abroad.

Up to recent times the representative exports were ceramic goods and other earthenware or porcelain, and next in importance now comes glass and glass manufactures. In 1917 the value of Japan's glass exports was 14,460,000 *yen*, the greatest increase being in glass bottles. This is a large increase on 1613 when the value of glass exports was only 1,500,000 *yen*, rising to 3,710,000 in 1916.

The principal markets for Japanese glass so far are British India, Australia and England. The imports of Japanese

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glass to British India have grown from a value of 250,000 *yen* in 1913 to over 1,000,000 *yen* in 1916. In the same time imports into Australia have risen from 90,000 *yen* to 500,000 *yen*, and into England from 440,000 *yen* to 690,000 *yen* The value of exports of drinking glasses in this time increased from 310,000 to 1,980,000 *yen*, going mostly to British India and Australia. In the year 1913 there were recorded no exports of table glassware from Japan but in 1916 the value was 390,000 *yen*. In 1914 the value of glass beads exported was 490,000 *yen*, which increased to 960,000 *yen* in 1916, going chiefly to British India, where the value was 380,000 *yen* for 1913 and 630,000 *yen* for 1916. The value of mirrors exported in 1916 was 1,070,000 *yen*, of which the value of those going to China was 520,000 *yen*. Out of other miscellaneous glass wares exported in 1916 valued at 2,140,000 *yen*, China took 880,000 *yen* and British India 400,000 *yen*.

The Asahi Glass Company is making extensive preparations to cope with the increased demand for Japanese glass, and always improving its products as well as its immense plants. It is now quite prepared to hold the Japanese market against all foreign competitors now or after the war. In the year 1917 the value of the window glass exported from Japan was 3,117,000 *yen* of which glass valued at 1,411,000 went to China and the rest to British India, Straits Settlements, Australia, New Zealand, Dutch Indies, Africa and South America. For the same year the exports of glass bottles were valued at 4,398,000 *yen*. So that window glass followed hard upon bottles, which had hitherto been the largest item, although window glass was a new venture.

The products of the Asahi Company are divided into five grades the same as in Belgium. The first and second grades are used for dry plates; the third grade is extensively for windows and tablets in Europe and America, and in Japan also. The fourth grade is also used for window glass and the other purposes. This glass is often sold as imported glass by Japanese retailers. The fifth grade is used in works, hothouses, sheds and so on as roofing. The output of this grade, however, is very limited in Japan and the demand cannot yet be met. The products of the Asahi Company have a diamond as trade mark, the family crest of the Iwasaki house.

The principal material for glass making, silex, comes from the province of Mino, while the soda ash, saltpetre and other chemicals have been for the most part imported. As already mentioned the Asahi Company now is making its own soda ash, which is of excellent quality and available for the market. The Company imports some of its silex from Korea and from Annam. The president of the Asahi Company, Mr. Toshiya Iwasaki, is a brother of Baron Iwasaki, the great financial magnate; and he is assisted by the many able managers connected with the Iwasaki interests.

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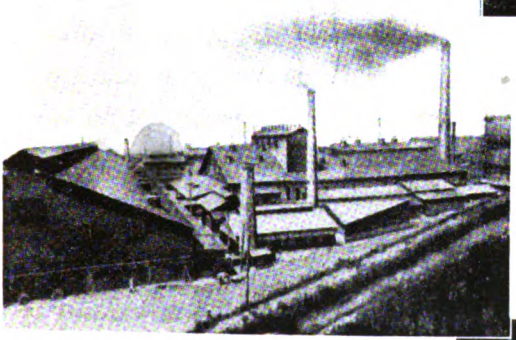

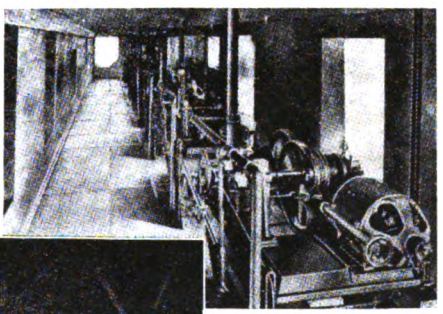

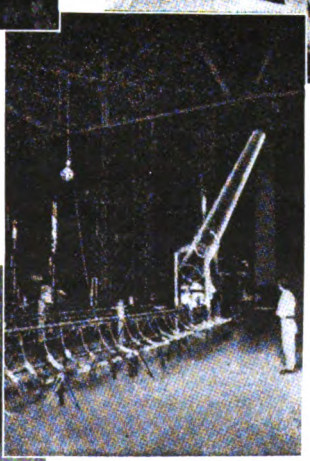

AMAGASAKI GLASS FACTORY
YEDAMITSU GLASS FACTORY
PACKING ROOM

TOBATA GLASS FACTORY
HOISTING MACHINERY
BLOW ROOM

ASAHI GLASS WORKS

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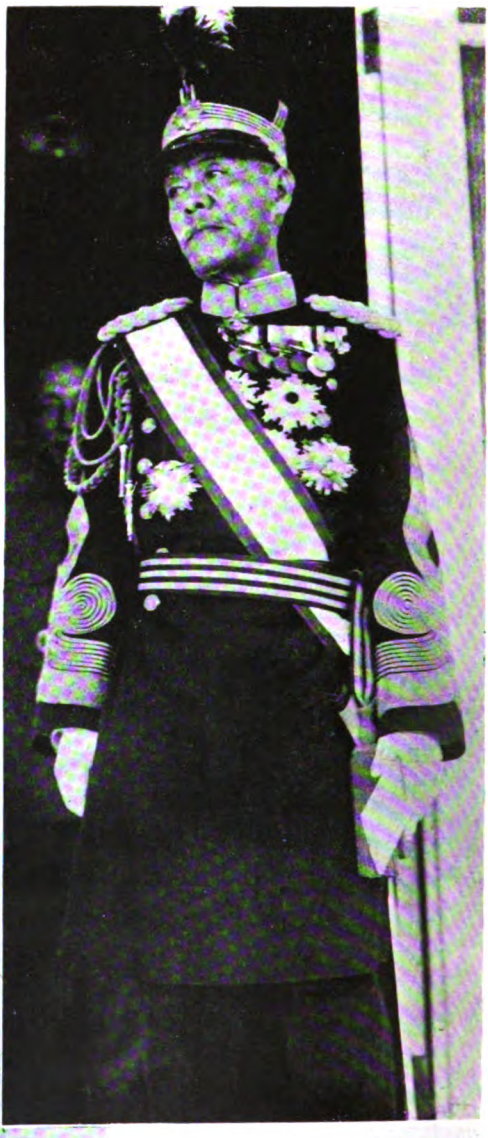

1. GENERAL OTANI, COMMANDER IN CHIEF OF THE ALLIED TROOPS IN SIBERIA

2. LIEUTENANT-GENERAL YUI, CHIEF OF STAFF

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JAPAN IN SUPREME COMMAND

By "GUNJIN"

WHEN Japan, in coöperation with the other Allies, determined to send an expedition to Siberia to assist the cause of the Czech-Slovaks against the Bolsheviks and Germans, the supreme command of the Allied forces was entrusted to Japan, and the Imperial Government appointed to this honor General Otani, who now occupies in the Far East the same position that General Foch does on the European front. Realizing the importance of the position the army authorities in Japan were slow to make a choice, desiring to select the most responsible officer in their service. With this consideration uppermost General Otani was the nation's choice.

Although the General was raised to that rank only in 1917, he is a war veteran of great skill and experience, and has been one of the leading military councillors of the army for some years. Born in the town of Wakasa in Fukui prefecture in 1855, the future warrior was educated in the military academy at Kyododan and became a sub-lieutenant. He did not pass through the regular Military College, however, like General Robertson who was formerly in supreme command in England; nor does he belong to any of the clan families that usually command coteries and cliques in army circles. Indeed he has worked up to his present high position on his own merits and by virtue of his own ability alone.

In the past he has held the responsible position of Chief of Staff in the Sixth Army Division, the Fourth Army Division and in the Imperial Guards Division. He has also been Departmental Chief of the Inspector General of Military Education and head of the Toyama Military College. During the war with China Otani was a staff officer at the army headquarters in Hiroshima, and after the war was decorated with the Fourth Class Order of the Golden Kite for distinguished services. In the war with Russia he did good service as Inspector General of the 12th Army Division and also as a staff officer under the Inspector General of Military Education, and after the war received the Second Order of the Golden Kite. In 1909 he was promoted to the rank of Lieutenant-General and became commander of the 15th army Division, being later transferred to the 5th Division. After the capture of Tsingtau by

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the Japanese army, General Otani was made commander of the garrison in occupation of the fortress. There he remained for some three years until succeeded by General Hongo in 1917.

Like the late General Baron Nogi, General Otani is a very reticent man, averse to show or display of any kind; which is taken in Japan as evidence of high personality and profound character. Of a very modest disposition it is difficult to get anything out of him as to his own views and experiences. For this reason he is not so well known popularly as are some other officers. He is well known to be a distinguished mathematician and skilled in strategy. He has a clear head and a devotion to minute details. He considers well any step before he takes it, and then goes ahead with full energy. He is one of the few officers with no errors to their names. These are a few of the characteristics that have marked him out for promotion in the army.

Being a selfmade man himself the new commander of the forces in Siberia naturally has more confidence in natural genius and selftraining than in those who win their way by favours of family. He believes that every man is the maker of his own fortunes and the guider of his own destiny. He holds it shallow of a man to be proud of good fortune or to despair at illfortune; for when a man is satisfied with his position it is a sign of senility or degeneration; and when he is determined to overcome misfortune instead of yielding to it, he shows his worth and must be admired. The General is therefore noted for fostering independence among the officers under him and he is highly esteemed by all who know him.

General Otani is particularly admired for his avoidance of the coteries and cliques that mar the social life of so many army circles in Japan. Many officers seem to rely on the favours established in such society to assist them in gaining promotion. General Otani will have nothing to do with this. Yet he has had more official promotion than most officers of his age and experience. This is attributed to his inherent greatness. There are those who attribute his promotion to his association with the Choshu clan and his friendship with General Terauchi. General Otani is friendly with all generals and officers; but he has never displayed any sign of depending on such friendship for the opportunity of duty well done or for any success that life has brought to him. He is far too selfreliant a type of man to depend on the influence of others; and yet his attitude has never been one of insubordination. As an army officer he is silent and aloof but never hesitates to speak out when the situation so demands. He is sturdy and energetic and of fine soldierly bearing.

Once when it was intimated to General Otani that he might be sent abroad on a certain military mission, he expressed disapproval on the ground that several young military officers could be sent abroad for education on the outlay proposed for him, and that the money thus laid out on young officers would be of far more use to the Imperial army. This rational and unselfish attitude is something no Japanese can help admiring.

There are few, if any army officers

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better acquainted with the actual conditions of army life and especially of brigade and division work than General Otani. He is master of discipline and administration. Always having the courage of his convictions he leads his men withont constraint. At one time there was talk of his being appointed Governor-General of Formosa, and then it was said he had to be kept in Tokyo lest the Minister of War should resign. His appointment to the Siberian expedition will afford him ample opportunity to display his military talents, and those who have entrusted him with the command are confident that he will give an good account of the trust.

Next to General Otani, in the Siberian command, is Lieutenant-General Yui, the Chief of Staff. He is of the Tosa clan and was educated under the late General Kawakami. Born in 1860 he entered the army and was gazetted sub-lieutenant in 1882; and passing through rapid promotion, he was made a Lieutenant-General in 1914. He has been a member of the General Staff Office, Chief of Staff of the Eight Army Division and commander of the first regiment of the Imperial Guard Division. At one time he was also commander of the 27th Infantry Brigade and Principal of the Military College. In the war with China he distinguished himself as a staff officer in the Second Army; and during the Russo-Japanese war he was vice-chief of staff in the Second Army, receiving the Third Order of the Golden Kite. It is said that his strategic plans and tactics for the Second Army contributed much to its fine achievements in the field.

After the war with Russia was over Lieutenant-General Yui was in the General Staff Office in Tokyo until he became commander of the 27th Brigade, and was called back to the General Staff office when the trouble broke out in China over the Revolution. He was commander of the Imperial Guards Division when he became Chief of Staff to General Otani for the Siberian expedition.

The Chief of Staff is a man of robust physique, of which he is very proud, though his stature is so short as to give him the name of "small general." To some his manner is rather brusque and he does not try to ingrátiate himself with others, especially with press men and those not in the army. He is reticent but when necessary he speaks out with all the eloquence for which the Tosa men are noted.

Of course he is chiefly appreciated for his mastery of the art of war. He has a clear head and never gets rattled no matter how the battle goes. In the Russo-Japanese war he had many tests of patience in this way. Indeed he has a unique capacity for the post to which he has been appointed.

Other high class officers of the expedition are Lieutenant-General Takeuchi, and sub-lieutenant Nakashima and Inagaki. Lieutenant-General Takeuchi after graduating from the military college was despatched to Austria for further study, especially making himself proficient in transportation. As an army engineer and a man of great business ability he has no equal in Japan. Lieutenant Nakashima is also a Tosa man and a nephew of the late General Yamaji, and an honour graduate of the Military College, especially skilled in foreign languages. He has travelled widely and can speak Russian. Sub-lieutenant Inagaki is a cavalry officer, well educated in foreign ways and a man of some diplomatic experience.

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A NEW
TEXTILE MATERIAL

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A NEW TEXTILE MATERIAL

By PROFESSOR K. OBATA

(OTARU HIGHER COLLEGE OF COMMERCE)

CONSIDERABLE interest has been aroused in the possibility of producing a new textile material in Japan to take the place of such fibres as cotton. The plant known as *zenmai*, the stem of which is eaten in Japan as food, produces a kind of wooly fibre that can be spun and woven as cotton. Already a considerable quantity of the material is on the market, and is called *zenmai-ori*, and the fibre *zenmai-wata*. At a time when the cost of all textiles is soaring beyond precedent the use of the new fibre is being greatly encouraged.

Up to the present Akita prefecture is the only center of production for *zenmai*, but it is fast being taken up as an industry in other prefectures. The recent rapid development of the industry owes much to the intelligence and enterprise of Mr. Yukiro Sato of Akita who has been cultivating the plant since 1877.

The *zenmai-ori*, or fabric made from the new fibre, looks not unlike the ordinary cotton flannel, except that it is slightly brown in colour. It takes dye well, however, and can be made into any colour desired. The sulphur dyes make the best shades in this material.

The *zenmai* harvest is gathered in April and May, the stem being used for food. The fibre of the plant is spun like cotton, and is usually mixed with raw cotton to make first-class yarn. The fabric may be woven of *zenmai* with cotton yarn as warp. The fabric makes excellent material for raincoats and other outer garments.

The plant supplies two kinds of material for fibre, the so-called nap and the liber tissue. The nap is a long and slender fibre taken from the surface of the plant and resembles raw cotton; while the liber tissue is more like flax and comes from the cells of the stems and leaves. *Zenmai* belongs to the fern family, and, although there are more than a thousand species of the family that produce celular fibres of the same kind, none of them can be used for fabrics except *zenmai*.

Among the most important plants for textile purposes are cotton, hemp, flax, jute and now we expect *zenmai* will come into the market. Of all the fibrous plants

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used for textiles, cotton stands out as paramount. Raw cotton has a fibre about two and one half to a little over three inches in length, while the *zenmai* fibre is only from one to three inches long. It is, therefore, somewhat inferior to cotton. But mixed with raw cotton it is easily utilized in woven fabrics. The cotton is usually mixed with the fibre when spinning. The two fibres also mix very well. But *zenmai* spins very well without mixture, taking an excellent twist. The fibre sometimes curls, but if put in water the curl comes out. The tenacity of the fibre also compares very favourably with cotton. In cotton the thickness of the cell-wall is from one-third to two-thirds of the diameter; but in *zenmai* it is slightly less, being about one-fifth of the diameter.

In utilizing the new fibre one has to take into account its difference from cotton fibre in some important respects. For instance, cotton fibre is straight in the wool, jointless from end to end; but *zenmai* has jointed sections. The reason is that cotton fibre is formed in a single cell, but *zenmai* in a series of cells, and between the cells the fibre is connected by a different substance that makes a joint. The chief ingredient of this joining substance is pectin which is more easily affected by chemicals than the fibre formed within the various cells. Should this connecting substances be dissolved the fibre of the cells cannot be spun. Even a weak solution of caustic potash or hydrochloric acid will affect the fibre in this way. Boiled in such solution the wool easily separates from the connecting substance. Consequently great care has to be taken when *zenmai* fibre is being dyed, washed or bleached; nor must the material be subjected to much physical strain.

In preparing the fabric care has also to be taken in regard to exposure to sun, dew, light and heat. The best fibres are those independent more or less of the action of these natural forces, of which cellulose is a good example. Fibres with most cellulose are therefore most desirable. Compared with some other plants of a fibrous nature *zenmai* has 45 per cent cellulose as against 57 per cent in capoc and 91 per cent in Indian cotton, Thus cotton is far richer in cellulose properties than *zenmai*.

In addition to cellulose *zenmai* contains pectin and a brown colouring matter. When subjected to the boiling test a fibre, zenmai shows a reduction of 19 per cent after five minutes nnd 40 per cent after an hour, the rapidity of resolution being due to the fact that most of the pection and colouring matter are in the wooly part and become dissolved in the caustic soda.

The cause of the reddish brown colouring matter in *zenmai* is an interesting scientific study in itself. To the naked eye is looks like reddish brown but microspically it has a yellow tone. Many fern-like plants have brown colouring matter in the cell-walls. In *zenmai* this

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used for textiles, cotton stands out as paramount. Raw cotton has a fibre about two and one half to a little over three inches in length, while the sawari fibre is only from one to three inches long. It is therefore somewhat inferior to cotton. But mixed with raw cotton it is easily utilized in woven fabrics. The cotton is usually mixed with the fibre when spinning. The two fibres also mix very well. But sawari spins very well without mixture, taking an excellent twist. The fibre sometimes curls, but if put in water the curl comes out. The tenacity of the fibre also compares very favourably with cotton. In cotton the thickness of the cell-wall is from one-third to two-thirds of the diameter; but in sawari it is slightly less, being about one-fifth of the diameter.

In utilizing the raw fibre one has to take into account its difference from cotton fibre in some important respects. For instance, cotton fibre is straight in the wool, joinless from end to end; but sawari is jointed section-wise. The reason is that cotton fibre is formed in a single cell, but sawari in a series of cells, and between the cells the fibre is connected by a different substance that makes a joint. The chief ingredient of this jointing substance is pectin which is more easily affected by chemicals than the fibre formed within the various cells. Should this connecting substances be dissolved the fibre of the cells cannot be spun. Even a weak solution of caustic potash or hydrochloric acid will affect the fibre in this way. Boiled in such solution the wood easily separates from the connecting substances. Consequently great care has to be taken when sawari fibre is being dyed, wash'd or bleached; nor must the material be subjected to much physical strain.

In preparing the fabric care has also to be taken in regard to crimping, to sun, dew, light and heat. The best fibres are those independent more or less of the action of these natural forces, of which cellulose is a good example. Fibres with most cellulose are therefore most durable. Dyed red with madder (Rubia Cordifolia) sawari contains 57 per cent cellulose as against 57 per cent in cotton and 91 per cent in Indian cotton. Thus cotton is far richer in cellulose particles than sawari.

In addition to cellulose sawari contains pectin and a brown colouring matter. When subjected to the following test a fibre, sawari shows a reduction of 19 per cent after five minutes and 26 per cent after an hour, the rapidity of reduction being due to the fact that most of the pectin and colouring matter are in the outer part and become dissolved in the caustic soda.

The colour of the red lish brown colouring matter in sawari is an interesting scientific study in itself. To the naked eye it looks like reddish brown but microscopically it has a yellow tone. Many fern-like plants have brown colouring matter in the cell-walls. In sawari this

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colouring matter is very fast on the fibre, not even in water, heat, ether, chloroform or benzine being able to remove it or separate it. If this special colouring matter in sawara could be removed a new dye might be added to the list. The colouring matter in sawara changes under the action of acids or alkali, caustic soda making it darker, from light to deep brown; and if acted on by acid returns to its original light reddish brown. To cause the colour to disappear entirely the fibre has to be boiled in a solution of caustic soda layer soluble in acid and acetic acid, when the fibre goes to pieces and is of no more use.

Various experiments have been tried to ascertain more about this remarkable matter in sawara. The sperm of the plant has no colouring in it, but there are other substances such as cellulose. When iron sesquichloride is added to the sperm it becomes greenish black; if ammonia gas be added to the membrane it turns yellow; boiled in salt it turns red; boiled in formaline and caustic soda it becomes green. If acid or alkali be added it becomes red with acid and green with alkali, and is not until Lidmus liquid in chemical analysis.

Other experiments have shown that if the sperm of sawara be heated to a high degree in glycerine it becomes reddish brown, the same result as when permanganate of potash and bichromate of potash are thus treated. It must, therefore, be concluded that the reddish brown colouring matter of the plant is due to an oxidation of the colourless substances that turns yellow if touched by ammonia and red if touched with hydrochloric acid.

As has been already suggested, the fabrics woven from the sawara fibre are used for rain-cloth materials, as it does not expand or contract much when subjected to dampness. All vegetable fibres expand more or less in water, and their yarns expand or contract when exposed to dampness or dryness. The fibres of sawara expand very little in water; which makes it a very excellent material for rain-cloth. The young shoots of the plant are wrapped in the woody covering to prevent evaporation of moisture and consequent withering. Thus the fibre does not readily absorb moisture. The quality is said to be due to the existence of the reddish brown colouring matter, seen in nearly all plants of the fern family. It serves as a substitute for cork in such high-land plants, and prevents the seed pod from rotting on account of moisture.

There are few countries, if any, where plants and vegetable fibres are more utilized in industry than in Japan; yet in Japan the study of plant fibre from a scientific standpoint has not yet made very great progress. In chemistry and botany alike our studies have not been carried on from an industrial point of view. It is a subject, however, that must be taken up in our scientific laboratories and made a matter of supreme importance to our national progress.

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Various experiments have been tried to ascertain more about this remarkable matter in *zenmai* The sperm of the plant has no colouring matter, but there are other substances besides cellulose. When iron sesquichloride is added to the sperm it becomes greenish black; if ammonia gas be added to the membrane it turns yellow; boiled in salt it turns red; boiled in formaline and caustic soda it becomes green. If acid or alkali be added it becomes red with acid and green with alkali, and is not unlike Litmus liquid in chemical analysis.

Other experients have shown that if the sperm of zenmai be heated to a high degree in glycerine it becomes reddish brown, the same result as when permanganate of potash and bichromate of potash are thus treated. It must, therefore, be concluded that the reddish brown colouring matter of the plant is due to an oxidation of the colourless substances that turns yellow if touched by ammonia and red if touched with hydrochloric acid.

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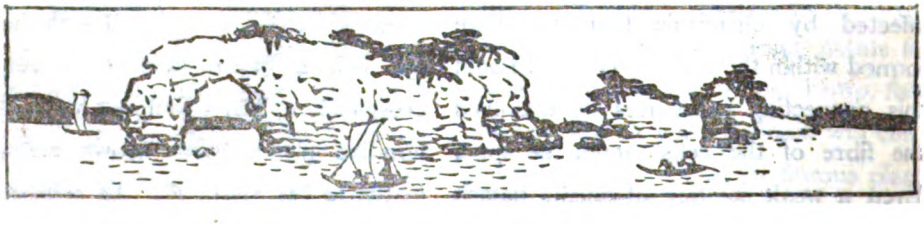

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TOYOSHIGE AND NAOJIRO

By SHOFU MURUMATSU

II

NAOJIRO was not a little astonished at receiving a visit from his master, Toyoshige. The master was not pleased to see a sake bottle lying on the floor, which suggested convivial habits.

"Your conduct still does not improve", said the visitor.

"And I have no excuse to offer", replied the young man, averting his face and looking ashamed. As a matter of fact he was still under the influence of sake, as his face clearly indicated in the light of the *andon*.

"Look here, Nao-san", said Toyoshige, taking the pipe from his mouth, "seeing that I have come so long a distance as from Hongo you may think I have come to reprove you again, but ifso you are mistaken. I have come only to ask you to engrave a block for one of my picture."

"Your gentle manner towards me after all my negligence leaves me inexcusable and humiliated. I am indeed grateful for your kindness and solicitude. Yet in spite of all, I cannot get down to work. I don't know why. Indeed no one is more astonished at my idleness than myself."

"It is on account of O-Yuki, perhaps. I should have readily concented to give her to you in marriage, but there was a strong reason aginst it; so I hope you will not let that prey upon your mind in any way."

"O please do not mention that affair, my master. Even to hear you speak of it makes me filled with shame. I have quite put O-Yuki san out of my life."

"That is well",, said Toyoshige. "Then summon back yonr spirits and get to work again. There are many engravers in Yedo, but none so good as you, who well understand the spirit of the painter. It is not that I wish to produce pictures that will sell and bring in much money: what I want is to produce pictures that really represent my mind, a matter in which the colour printers take no interest. You are the only engraver that can catch the spirit of my pictures."

The painter was growing excited as he spoke. Some men were sitting on a

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A Round the Hibachi

TOYOSHIGE AND NAOJIRO

BY SHOZO MURAYAMATSU

II

TOYOSHIGE was not a little astonished at receiving a visit from his master, Toyokuni. The master was not pleased to see a duke lurking on the floor, which signified a mortal insult, said the visitor.

"And I have no excuse to offer", replied the young man, averting his face and looking ashamed. "As a matter of fact he was still under the influence of liquor, as is clearly indicated in the light of the day."

"I see it so, Naojiro", said Toyoshige, taking the pipe from his mouth, "so that I have come so long a distance from Tokio you may think I have come to reprove you again, but like you are mistaken. I have come only to ask you to engrave a block for one of my pictures."

"Your gentle manner toward me after all my rough conduct [illegible] and humiliation". I replied [illegible] to be of all, I cannot yet do so to-night. don't know why. Indeed no one is

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bench outside listening to the soft notes of a native flute and enjoying the evening breeze. Jo-ji-ro remained silent.

"Then is it that you cannot work on account of thinking about O-Yuki?" said the painter, more displeased at the irrelevant attitude of the young engraver.

"No, I beg your pardon; it is not that, but I simply do not understand what is the matter with me. I do not even know why I am living. Not only am I disinclined to effort of any kind, but I have no will and ah! be."

"Very well," said the painter. "I now quite understand. Do not say anything more. But I cannot refrain from insisting upon your undertaking to engrave the block for my colour print. If you do not consent to it I shall have to give up painting!"

Tokuji-ro looked quite determined as he spoke. The two men then remained quite silent.

"Let us go out and have dinner together," said the painter at last, as if a new idea had struck him.

The young engraver willingly accepted the invitation. While waiting for Nagiro to dress for dinner, Tokuji-ro noticed an unfinished engraving on the desk.

"What is that, sir?"

"Oh, that is Aoki's 'Sea which you painted some time ago."

"Just let me see it a moment," asked the pupil.

"All right. But you'll have it all dust in." Nagiro handed to the dust and brushed the block to Tokuji-ro. The picture was one of O-Sen-tai, a town a [illegible] Province.

"And what are the other blocks in your hand, Mr. Sato?"

Nagiro took several other pictures and placed them down in the light of the lamp. They were portraits of six famous beauties from the Okuyama teahouse at Asakusa, which Tokuji-ro had printed. He was as much pleased with them as when he had finished painting them. In his mind's eye he could see them engraven by the artful hand of Nagiro and printed in beautiful natural colours catching the eye of all admirers of true art. It seemed to him then he must continue to go on painting anywhere, Nagiro too was in a trance as he looked with hungry eyes at the masterpieces.

In Tokuji-ro's house at Hongo his wife and daughter were indulging in that most rare of idle talk with Kinkaku, one of his pupils, as they waited for the return of the master. He did not come back, however, until late that night.

O Yuki, the daughter of the house, was sad that night as she put away the pencil she had been reading. A look of fear crept into her pleased on her blushing cheek and she looked alarming.

"How late father is tonight", said she in a low mutter.

"Perhaps he is having trouble with Nagiro", said the mother. "That fellow is a grumbler and rather unintelligent." She knitted her brows as she spoke. Then smiling she continued:

"You are very happy to be loved by such a handsome man. On your wedding day you will be well matched."

"No! Horrid!" exclaimed the girl. "I should prefer death to marrying him!" She shuddered visibly as she cried out.

Then the mother put on a serious air and said:

"Nagiro is very self-conceited, and the master is too much with him. He should be left to himself if he does not to work."

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bench outside listening to the soft notes of a native flute and enjoying the evening breeze. Naojiro remained silent.

"Then is it that you cannot work on account of thinking about O-Yuki"? said the painter, much displeased att he irresolute attitude of the young engraver.

"No, I beg your pardon : it is not that, but I simply do not myself understand what is the matter with me. I do not even know why I am living. Not only am I disinclined to effort of any kind, but I hate the world and all life."

"Very well", said the painter. "I now quite understand. Do not say anything more. But I cannot refrain from insisting upon your undertaking to engrave the block for my colour print. If you do not consent to it I shall have to give up painting ! "

Toyoshige looked quite determined as he spoke. The two men then remained quite silent.

"Let us go out and have dinner together", said the painter at last, as if a new idea had struck him.

The young engraver willingly accepted the invitation. While waiting for Naojiro to dress for dinner, Toyoshigé noticed an unfinished engraving on the desk.

"What is that block ? "

"O, that is *Rokka Sen* which vou painted some time ago."

" Just let me see it a moment,,' asked the painter.

"All right ! But wait a bit until I dust it." Naojiro brushed to the dust and handed the block ta Toyoshige. The picture was one of O-Sen taken from a painting of Hiroshige.

"And what are those other blocks in your hand, Nao san ? "

Naojiro took some other pictures and placed them in a row in the light of *andon.* They were portraits of six famous beauties from the Okuyama teahouse at Asakusa, which Toyoshige had painted. He was as much pleased with them as when he had fininished pointing them, In his mind's eye he could see them engraven by the artful hand of Naojiro and printed in beautiful natural colours catching the eye of all admirers of true art. It seemed to him then he must continue to go on painting anyhow. Naojiro too was in a trance as he looked with boozy eyes at the masterpieces.

In Toyoshige's house at Hongo his wife and danghter were indulging at that moment in idle talk with Kunikage, one of his pupils, as they waited for the return of the master. He did not come back, however, until late that night.

O-Yuki, the daughter of the house, yawned that night as she put awav the novel she had been reading. A lock of her raven hair trespassed on her blushing cheek and she looked charming.

"How late father is tonight", said she in a low mutter.

"Perhaps he is having trouble with Nao-san", said the mother. "That fellow is a grumbler and rather unintelligent." She knitted her brows as she spoke, Then smiling she continued :

"You are very happy to be loved by such a handsome man. On your wedding day you will be well matched."

"No ! Horrid ! " exclaimed the girl. "I should prefer death to marrying him!" She shuddered visibly as she cried out.

Then the mother put on a serious air and said :

"The man is very self-conceited, and the master is too tender with him. He should be left to himself if he prefers not to work."

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"The matter could not be so easily settled", said kunikage, "for my master is very found of Naojiro's work. There is no other that can equal him."

"That may be so; but what is he after all, except a mere cutter of wooden blocks", said the mother contemptuously.

When Toyoshige returned that night he was borne in a palanquin and was under the influence of saké.

"It takes a long time from Shinmei to this place, even by palanquin," he remarked, as he changed into his *yukata*.

"Well, how did you get on with Nao-san?" said the wife. "Is everything settled?"

"He has agreed to set about the work at once, as I am not inclined to go on painting unless he acts as my engraver."

"Ah, that is good. It is a wonder yeu were able to get him to under take it so eagsily."

"It was no easy matter, I assure you. He consented to do it only on condition that I give him Yuki to wife," replied the master calmly.

This information was the signal for a burst of astonishment from all present.

"It was only thing I could do," said the master, "I have to became a merciless parent for the sake of my art," he recited with emphasis.

The colour heightened in the wife's cheeks. She was overcome with surorise and indignation. Sidling up to her husband at last, she began playing with its kimono and then remarked, twitting him with his weakness:

"Was it not queer of you to do such a thing?"

"I had to do it on my own responsibility," said he," as you were known to be opposed to it."

Then, turning to his daughter, Toyoshige said:

"O-Yuki, I have great sympathy for you, but please obey me this time, as it cannot be helped."

"O, heavens, I do not like the idea! It is impossible!" cried the girl.

"Ah, but you must!" insisted the father.

Then turning to Kunikage, who looked very sheepish and absentminded, Toyoshige said:

"I am extremely sorry not to be able to give you my daughter, as I expected to do, but the circumstances are as I have just explained. Being a painter yourself yon can appreciate the spirit of of an artist! Please give up the idea of marrying my daughter."

Kunikage was silent.

"It is unreasonable to expect it," said the wife. "Do you mean that you care more for Nao-san than for Kunikage, O-Yuki and me together?"

"No, no,; not that at all. I do not like Naojiro. In fact I dislike him so much that Iwould kill him if I could. But I love my art more than anything on earth!"

Toyoshige's words were heavy as stones and cold as ice!

Not long after this O-Yuki san was seen to live in the house of Naojiro. As time went on her beauty faded and she took on a look of emaciation. Still she bore up bravely, showed a fine, womanly spirit and tried to look her best. Her hair she did up in the *marumagé* style she always wore red *tasuki*. The whole neighbourhood admired her beauty and general make-up.

When the blocks were at last cut and the beautiful colour prints were put on the market the sale of them was great and their admirers many. Crowds of people stood in front of the shops where the prints were on view in Yedo, from morinng till night. But Toyoshigé's home, on the other hand, became a very lonely place. Kunikage was no longer a visitor there. He disappeared. People said he had retired to the country; but no one ever heard of his whereabouts.....

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"The matter could not be easily settled," said Kunitaro, "for my master was fond of Nojiro's work. There is no other that can equal hers."

"That may be so, but what I mean is all," replied a man, "is that we cannot allow a mere girl to disgrace a master."

"If a Toyoshige painted that night he was to be given a penalty and a fine of one thousand pieces of gold."

"It is a long time from Shimosa to this place even by palanquin." Interrupted as he glanced impatiently [illegible]

"[illegible] and the [illegible] is very [illegible]"

"[illegible] as to [illegible] about the work, as I am a licensed [illegible] painting as the [illegible] as [illegible]"

"A[illegible] [illegible] able to [illegible] [illegible] enough."

"It was a very [illegible] [illegible] that I give him [illegible] [illegible] that I give him Yoshito why?" [illegible] [illegible]

This information was the signal for a burst of laughter from all present.

"It was only that I could do," said the [illegible] "I have to become a [illegible] for the sake of [illegible]" he [illegible] [illegible]

The [illegible] [illegible] of the [illegible] [illegible] was overcome with surprise and in spite of [illegible] [illegible] husband at last began to [illegible] [illegible] him to and then [illegible] [illegible] [illegible] his wife's [illegible]

"[illegible] it not [illegible] you to [illegible] such a thing?"

"I had to do it on my own responsibility," said he, "as you were [illegible] [illegible] to it."

Then, turning to his daughter, "Nojiro [illegible] [illegible] [illegible]

MONTHLY RECORD OF
EVENTS

(July 3 to Aug. 29)

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MONTHLY RECORD OF EVENTS

(JULY 25 to AUG. 25)

July 26.—Memorial service for the 600 men who lost their lives in the dreadnought "Kawachi" was held at Yokosuka naval station under the auspices of the Admiralty.

An explosition of gunpowder being transhipped at Shimonoseki station killed sixty presons, injured many others and destroyed a great deal of valuable property.

July 27.—According to a report published by the Deparment of Finance the number of failures during the first half of the year was no less than 2,400 including banks and business companies, causes chiefly by tightness of money and keenness of competition in the economic world.

July 29.—Owing to the continued drought scarcity of water was experienced in Tokyo, so that the authorities had to forbid the use of city water for irrigation purposes or for any purpose not deemed an actual necessity.

It was announced by the Finance Department that the total of Japan's subscriptions to Allied bonds since the beginning of the war amounted to 477,909,000 *yen*.

The Yokohama post office was destroyed by fire, with no serious loss of mail matter.

His Excellency the new French Ambassador, M. Marcel Delanny, proceeded to the Imperial Palace and presented his credentials to the Emperor.

The Department of Agriculture and Commerce established a Food Investigation Commission with a view to regulating the prices of food stuffs and the conditions of demand and supply.

July 30.—Being the seventh anniversary of the demise of the late Emperor, a religious ceremony was observed at the Imperial Court and at the Imperial Mausoleum at Momoyama.

August 1.—A grand exhibition was opened at Sapporo to commemorate the 50th anniversary of the opening of the Island of Hokkaido as a colony.

A meeting of the Diplomatic Advisory Council was convened to draw up a reply to the American proposal as to intervention in Siberia.

August 2.—Owing to the enormous appreciation in the cost of paper and printing materials the Government decided to raise the prices of school textbooks by from 20 to 50 per cent. the new prices being published in the Official Gazette.

A syndicate of bankers met at the Bank of Japan to consider the issue of Exchequer bonds to the amount of 100,000,000 *yen* to furnish funds for foreign exchange.

Japan issued a formal announcement as to the military expedition despatched to Siberia, according to which the troops are sent to Vladivostock to assist the Czech-Slovaks and will evacuate the territory as soon as their mission is accomplished.

Regulations were promulgated for the issue of 100,000,000 *yen* in Exchequer bonds for purposes of providing exchange funds.

The warship *Kasuga* which had been doing Allied service in Indian water, returned to Japan.

Commander Aiba, who distinguished

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himself in the Russo-Japanese war by capturing Admiral Rojestvensky, passed away at his home in Tokyo.

Mayor Ando of Yokohama resigned and Mr. Seishu Kubota was chosen as his successor.

Augugt 5.—The Government put on sale Korean rice with a view to regulating the price of food, through specially appointed agents.

His Majesty the Emperor made a donation of 500,000 *yen* to the Imperial Aviation Association, and a sum of 50,000 *yen* to improve means of allaying the terrible dust storms of Tokyo.

A collision between a cart laden with gunpowder and an electric car at Ebisu station in Tokyo caused an explosion that killed two, injured 27 and damaged the car. Among the injured were Viscountess Matsumaye and Madam Matsuda, wife of Major-General Matsuda.

August 6.—Their Majesties the Emperor and Empress left Tokyo for the Imperial Villa at Nikko to spend the summer holidays.

The Nippon Yusen Kaisha decided to erect its new head office opposite the Marine Insurance Company's building near Tokyo Central Station at a cost of 7,000,000 *yen*. The new office will take five years in construction and will be one of the largest and finest structures in the capital.

Food riots began among the fisher women in Toyama ken, which extended throughout most of the empire.

August 7.—The total amount of postal savings deposite was announced to be 500,630,000 *yen*.

August 9.—General Otani was appointed of the Japanese expedition to Siberia, with Lieutenant General Yui as chief of staff and Lieutenant-General Takeuchi as Commander of the Communications brigade.

August 11.—The first detachment of the Japanese army landed at Vladivostock and the officers of the division left Tokyo the next day.

August 13.—Owing to the ferocity of the rice riots His Majesty the Emperor made a donation of 3,000,000 *yen* towards poor relief, and the Government expended 10,000,000 *yen* in buying up rice to be sold at low rate to the poor.

To check mobs the Osaka authorities issued regulations forbidding more than five persons to be seen walking together anywhere on the street, under pain of imprisonment for 20 days or a fine of 20 *yen*.

August 15.—The S. S. *China* of the China Mail S. S. Company stranded at the entrance to Tokyo bay en route from San Francisco and was taken off by a tug from the Yokosuka Admiralty.

The *Shunju Kai*, a powerful newspaper club, passed resolutions against the Government's ban on news of the rice riots, and sent a memorial to the Home Minister asking that the ban be withdrawn, the latter consenting to the request.

The Government issued emergency regulations authorizing the officials to commander rice at fixed rates for the relief of the poor and those in need of food.

August 19.—A conflagration in Kanda, Tokyo, destroyed over seventy houses, including many schools and business companies.

Baron Megata was appointed head of the Siberian Economic Commission for aiding Russia in time of emergency.

Two colonels of the Czech troops arrived in Tokyo to convey thanks for the despatch of Japanese troops to Siberia.

August 21.—Their Majesties the Emperor and Empress returned to Tokyo in view of the distress over food riots.

General Knox, the British Commander for Siberia, arrived in Tokyo; also the new minister to Japan from Argentina, M. Pugnalin.

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CONSTANT JAPANESE THOUGHT

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CURRENT JAPANESE THOUGHT

By Dr. J. INGRAM BRYAN

Progress of Japan's Army In Siberia

Since the Japanese troops landed in Siberia on the 11th of August last they have been making slow progress in taking over the various centers occupied by the enemy. In the first battle of any extent, which took place on the 25th of August, several Japanese officers were killed in action and 170 men killed and wounded, but the enemy left some 300 dead on the field. Since then the Japanese have been making continued progress and recently Habarovsk has been taken. The main aim at present is to establish communication between the Czechs east of Irkutsk and those south of Lake Baikal, and clear the railway line between Irkutsk and Vladivostock. A very satisfactory aspect of the expedition is that the Japanese troops appear to be meeting with a hearty welcome from the local inhabitants everywhere they go. Of course the Japanese troops are accompanied by other Allied troops, but the number is said to be insignificant compared with the Japanese troops whose officers are in supreme command. According to the Japanese press it is already apparent that the troops despatched on the Siberian expedition are insufficient to deal with the situation and they must be enlarged. As the Bolsheviks combine forces with the German and Austrian prisoners they will be able to put up a more formidable resistance. It is officially reported that the enemy strength in the Amur region numbers 17,000, including 5,000 at Ussuri of whom 2,000 are Germans and Austrians, with some 5,000 more at or near Habarovsk, of whom 4,500 are Austrians and Germans. About 900 are at Nikolaievsk with a gunboat, and about 1000 at Blagoveschensk; and in the Zabaikal region some 18,000 of whom 2,000 are Austrians and Germans.

Increase of Gold Holdings

The last reports of increase in the national specie holdings place the total at 1,245,000,000 *yen*, as compared with the 353,000,000 *yen* before the war. Of the total 508,000,000 belongs to the Government and 707,000,000 to the Bank of Japan. About 456,000,000 *yen* of the whole amount is at home and 789,000,000 *yen* abroad, mostly in Great Britain and the United States. Since the war Japan has invested some 578,000,000 in Allied bonds and securities, and some 156,000,000 *yen* in loans to China.

Understanding Japan

Discussing the tendency to misunderstand Japan on the part of foreign visitors to this country, the *Yomiuri* thinks that the difficulty lies in the fact that most visitors stay too short a time to learn very much about the country and people, and so they are either enthusiastically in favour or just as much against Japan and the Japanese. Unless the visitor be an artist quick to feel before understanding, or a philospher quick to discern the meaning through the veil of custom, a much longer sojourn than that of the average tourist is necessary to appreciate Japan. Japan is a country that requires a loving and sympathetic approach such as the true artist and philosopher has for human nature everywhere. To regard Japan as merely a charming country from a scenic point of view is to ignore the strength which has thus flowered. Yet if Japan be

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merely regarded as a country of stern principeles of life, one will fail to understand the delicacy of its sentiment and the beauty of its idealism, all so tender in intimacy. The contrast between the Japanese exterior and the Japanese soul always causes perplexity and disappointment to foreigners. Moreover, tourists too rarely come in contact with the best types of Japanese character to judge well of the national standard and moral achievements. Failing to understand or even to perceive the real beauties of Japan such foreigners demand that everything be foreignized, the people, the hotels and everything. This Japan will never do.

The Rice Riots

During the month of August the humbler classes of Japan seem to have been seized with an extraordinary spirit of riot, exhibiting a propensity to lawlessness almost unprecended in modern times. The immediate cause of the rioting was scarcity of rice, or to be more accurate, the high price of rice. There was really no scarcity of this commodity, for there were millions of bushels lying in the warehouses, but the price had gone up to over four times what it was before the war, and as the wages of the commonality had not correspondingly increased, thousands were compelled to go without rice, the staple food of the people. When it is said many were compelled to go without rice, it must be remembered that imported rice was available and cheaper than Japanese rice, but no Japanese will eat foreign rice except as a last remedy to keep body and soul together; and to be compelled to eat it is the last injury to a citizen's dignity. As the unprecedented increase in the price of the staff of life was attributed to the cornering of the market by rice dealers, their premises came in for the roughest treatment in the riots; but the rich, who were believed to be making money uujustly and spending it for their own pleasure and luxury while the masses were in want, came in for attack also. Raids were made on all hoarders of food and money, and the losses by fire were enormous. In some cases the troops had to be called out before the disturbance could be quelled and some people were bayoneted or shot. The most significant aspect of the whole thing, however, is the spirit of lawlessness that is implied and which as a latent remedy lies ready to rise in destructive indignation whenever the masses are persuaded of injustice or injury. This is a matter that the authorities of the nation have to keep in mind and guard against. Even the Government is helpless in Japan when the masses are aroused. This means that sociological questions and disputes between capital and labour will have to be hundled wisely and delicately during the next few years, until the remnant of the old Japan becomes wholly transformed to modern conditions, with means for social amelioration. The present rapid transition from feudal to industrial society is a severe test to the spirit of the nation; and it will require unusual patience and foresight to guide the transition to a harmonious consummation.

Japan Helping Russia

At the inauguration of the Economic Commission for the assistance of Russia, of which Baron Megata was appointed chairman, Baron Goto, the Foreign Minister, said that it was Japan's duty to assist Russia out of her present economic and political difficulties, not only as an act of neighborly good will but as in accordance with the traditional spirit of justice and humanity with which the Japanese people have identified themselves. To bring about the rehabilitation of Russia it was best to begin with Siberia in view of its geographical proximity and then extend the process through all Russia. It is not only important to make available the necessities of life but to restore order in Siberia, the task of providing supplies coming next. It goes without saying

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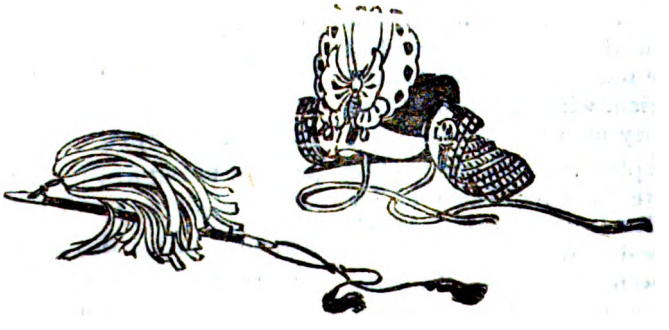
that Japan will most scrupulously refrain from interfering with the internal administration of Siberia even in the slighest way. Japan has sent troops to Siberia, together with the other Allies, to assist the cause of the Czech-Slovaks, and as Japan has assumed supreme command of the Allied troops her resonsibility is all the more important. It was not a punitive expedition but a salvation army, and the new Economic Commission would work in harmony with the troops. The Allies were all following the same policy; and, as a matter of fact, Britain had offered to join economic forces with Japan in putting the idea into practical effect, and the United States had inaugurated a similar mission.

Japan's Danger

The *Nichinichi* says that a certain American author has declared that no one need be afraid of Japan so long as she betrays the weakness of holding her people together by bureaucratic force and military power rather than by mutual love and affection. If Japan has no real sympathy for kindred races like the Chinese and the Koreans she can only hope to deal with them by force. An Orient united by mutual esteem and affection would be a mighty force compared with an Orient held together only by militarism. While admitting the severity of this criticism the *Nichinichi* acknowledges that it is not wholly a misrepresentation. The virtue most lacking in Japan at present is sincere affection among the people. Without this mutual love human life is a desert. Politicians, business men and partisans of all kinds are exerting themselves simply for their own interests, forgetting social and national duties. There is no mutual understanding between the Government and the people, nor between the different classes of the nation. Egoism and narrow-minded individualism are the dominant forces in Japanese social life. And the consequences are military imperialism on the one hand, and bureaucratic despotism on the other. While the most prominent lesson the West has taught Japan in the last few years is the gospel of power, it must be remembered that such political doctrines as are represented by Germany have been discredited by experience and by all the highest standards and the Allies are now fighting such theories as inimical to humanity. What Japan lacks is not physical or military power, but the power of love and humanitarianism. With all deference to the views of the *Nichinichi* it may be said that there is no doubt the people of Japan have all the qualities of altruism if only given a chance to develop them and put them into practice. Perhaps the greatest lack so far has been what is called the Christian motive.



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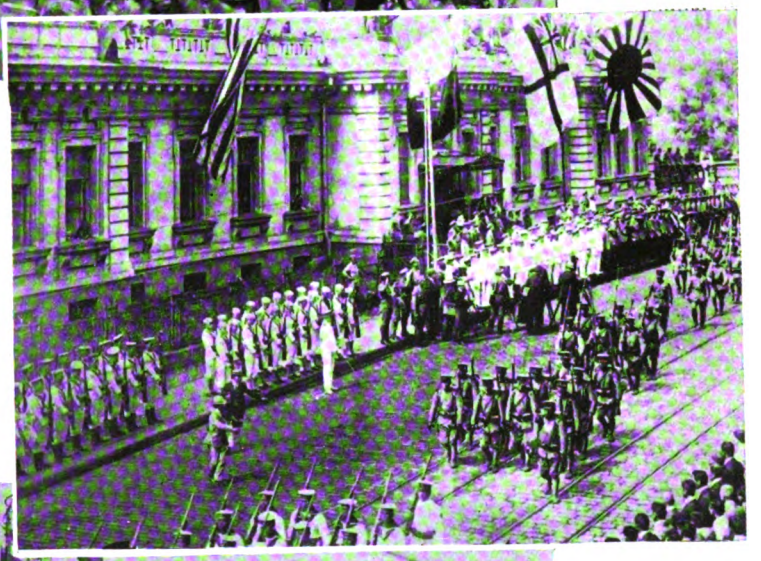

1 JAPANESE TROOPS LEAVING TOKYO FOR SIBERIA
2. ARRIVING IN VLADIVOSTOCK
3. TROOPS REACH HARBIN

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1. MR. MATSUDAIRA (MIDDI E) JAPANESE RI PRESENTATIVE ON THE ALLIED COUNCIL IN SIBERIA

2. THE NEW ARGENTINE MINISTER TO TOKYO, MR. ALBINO PUGNALIN

3. MR. HIOKI, NEW JAPANESE MINISTER TO SWEDEN

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